

GALIGNANI'S  
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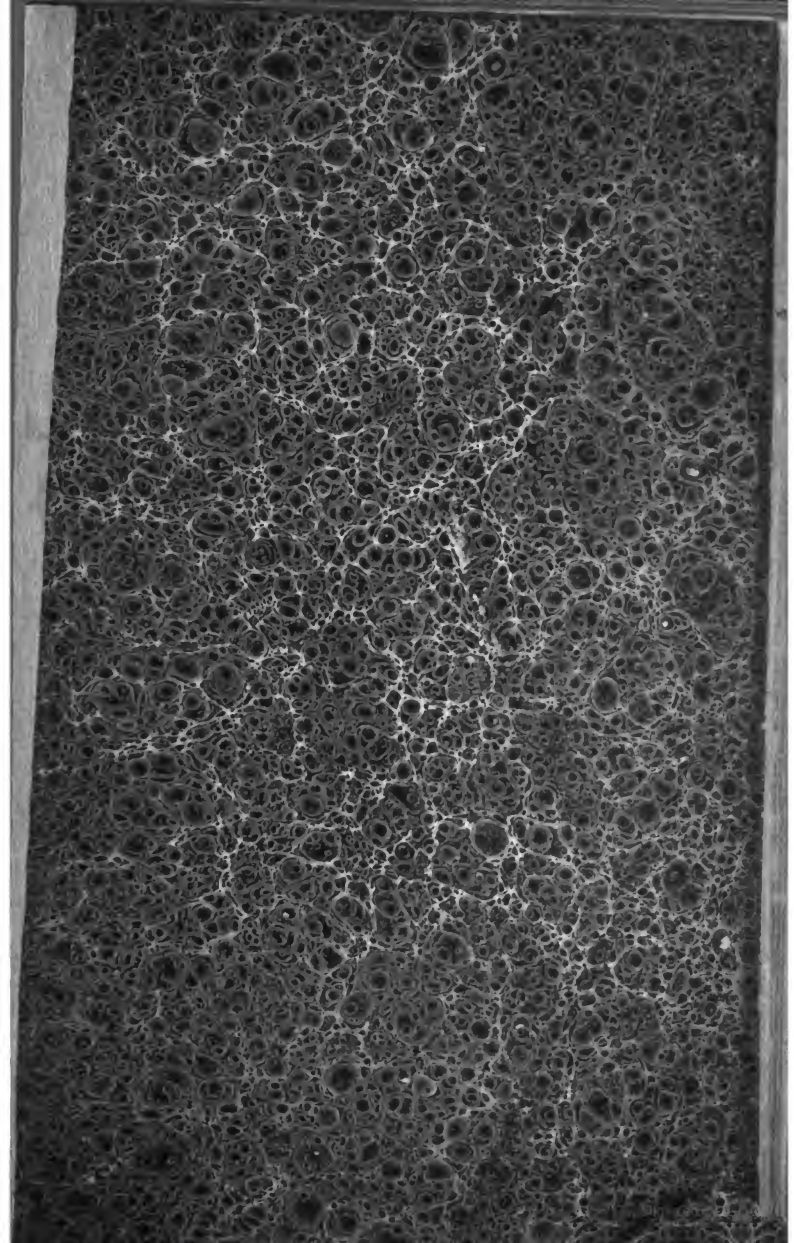
SAMUEL ABBOTT GREEN, M.D.,

OF BOSTON.

(Class of 1851.)

2 June, 1887.





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L. grand Cornu est mort dans cette T. au  
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Henry M. Meyer.

1840.





**GALIGNANI'S**  
**NEW PARIS GUIDE.**

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PRINTED BY RELIX AND C<sup>o</sup>., 55, RUE STE.-ANNE.

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**GALIGNANI'S**  
**NEW PARIS GUIDE,**

CONTAINING

AN ACCURATE STATISTICAL AND HISTORICAL DESCRIPTION OF ALL THE INSTITUTIONS, PUBLIC EDIFICES, CURIOSITIES, ETC., OF THE CAPITAL; AN ABSTRACT OF THE LAWS AFFECTING FOREIGNERS; HIGHLY USEFUL COMPARATIVE TABLES OF FRENCH AND ENGLISH WEIGHTS AND MEASURES, MONEY, THERMOMETRICAL SCALES, ETC.; A TABLE OF FRENCH AND ENGLISH CUSTOMS DUTIES; WITH INFORMATION FOR TRAVELLERS; AND A DIRECTORY OF PARISIAN BANKERS, TRADESMEN, ETC.

TO WHICH IS ADDED

**A DESCRIPTION OF THE ENVIRONS.**

THE WHOLE COMPILED FROM THE BEST AUTHORITIES,  
CAREFULLY VERIFIED BY PERSONAL INSPECTION,

AND

**ARRANGED ON AN ENTIRELY NEW PLAN**

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**Price**

WITH A MAP, SIX FRANCS.

WITH A MAP AND 59 PLATES, NINE FRANCS.

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*(Jean) Antoine* **PARIS,**  
*William*  
PUBLISHED BY A. AND W. GALIGNANI AND CO.,  
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## PREFACE.

PARIS, within the last few years, has undergone so many and such important alterations, as to astonish even the resident, in his comparison of what the capital was at a very recent period, with what it is at the present moment. These changes have demanded from the publishers of this new and enlarged edition of the *Paris Guide* more than ordinary attention, and a careful verification of the whole, by the latest inspection of all the public monuments, institutions, and improvements both of the metropolis and of its vicinity.

In minutely detailing modern Paris, we have not forgotten the ancient parts of the City, which abound in remains of the middle ages, and of the epoch of the *renaissance des arts*. Old Paris though rarely explored by strangers, or even by natives, will abundantly repay the visit of the architectural antiquarian and the artist; and this interesting class of sights, which is passed over too lightly, or not at all noticed in most Guides, has here been particularly attended to.

The Guides hitherto composed are generally quite unworthy of the matter they treat of; but in the present work, there will be found condensed an immense quantity of valuable and interesting information, books of the first authority having been consulted on the history and antiquities of Paris, while personal knowledge has supplied with great accuracy the account of all that now meets the eye in this metropolis. In the collection of this information, and in the compilation of this work, neither time nor expense have been spared.

Paris is one of the great centres, not only of French but of continental intellect; from its press the most valuable and numerous publications are constantly issuing; it takes a decided lead in scientific research and discovery, and has every claim to be considered a magnificent and wonderful city. Its superb and beautiful collections of ancient and modern art, with an admirable spirit of generous liberality, are thrown gratuitously open not only to natives, but particularly and at all seasons to foreigners. In every branch of knowledge lec-

tures are delivered gratis by the most eminent professors, and the traveller who has paid the least attention to the fine arts becomes, on arriving in Paris, in some measure identified with them; even the public amusements of the capital tend to the improvement of the mind, and the advance of civilization.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. How unlike the view from the top of St. Paul's in London, with its canopy of fogs and clouds, and its sickly sunbeams! There, every building is blackened with smoke, and the eye looks down upon suffocating steam and mists; but if Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the Invalides, or the heights of Montmartre, the panorama is complete; there is no indistinctness or confusion in the prospect; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful. It need hardly be added that this lively metropolis is the most attractive emporium of pleasure and literature in the world, and, at the same time, the cheapest for the advantages it presents; circumstances which render it the general rendezvous for all nations of the globe.

In the arrangement of this book, a plan has been adopted, which has been deemed best calculated not only to increase the simplicity and perspicuity of the account, but also to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the Introduction; while each building is described in the arrondissement in which it occurs, and the arrondissement itself is placed in its regular order among the rest of the same divisions of the capital. The visitor is supposed to start from the central point of the Place Vendôme, to study his map of Paris with care, and then to go through the arrondissements, inspecting their contents in the order in which they are arranged in this work, or omitting some according to his taste and inclination. By so doing he will see

everything in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. By a reference to the index, where all the objects described in the body of the work are carefully classified, the reader may easily see, at one glance, the whole of any particular class of things of which he may be in search. There are, however, many persons who visit Paris for only a few days, and who therefore have not time to inspect all the arrondissements of the town in the detailed manner wherein they are here treated. To such persons a list of places that are absolutely indispensable to be seen, by any one who would at all wish to know Paris, will not be unacceptable; and it is therefore here subjoined, with a general reference at the same time to the article headed "*Stranger's Diary*," in the English newspaper, *Galvani's Messenger*, which is taken in at all the principal cafés, restaurants, etc., or may be subscribed for by the day or month, and where whatever is to be seen on the day of publication is always mentioned, with all necessary information concerning it.

LIST OF PLACES THAT MUST BE SEEN BY A STRANGER.

Palace of the Tuilleries, and Tri-  
umphal Arch.

The Louvre.

Palace and Galleries of the Palais  
Royal.

— Triumphant Arch de l'Étoile.

— Church of the Madeleine.

— Chapelle Expiatoire.

Column of Place Vendôme.

Bibliothèque du Roi.

Bourse.

Church of Notre Dame de Lorette.

— Abattoir de Popincourt.

Père La Chaise.

— Conservatoire des Arts et Métiers.

Cathedral Church of Notre Dame.

La Morgue.

Panthéon.

Church of St. Etienne du Mont.

Jardin des Plantes.

Halle aux Vins.

The Mint.

École des Beaux Arts.

Church of St. Germain des Près.

Palace of Luxembourg, Picture

Gallery, and Chamber of Peers.

Church of St. Sulpice.

Musée d'Artillerie.

Palais du Quai d'Orsay.

Obelisk of Luxor.

Chamber of Deputies.

Invalides.

Halle au Blé.

Church of St. Eustache.

St. Cloud.

Versailles.

Sèvres Porcelaine Manufactory.

Abbey of St. Denis.

The stranger in Paris is also strongly advised to attend high mass at the churches of Notre Dame, St. Roch, St. Eustache, or Notre Dame de Lorette, at 11 any Sunday morning, if he

would witness an imposing spectacle, or be gratified with excellent music.

As much time may be saved by knowing the days and hours when the various public institutions, museums, libraries, etc., can be visited, the reader is particularly recommended to consult the chapter on *Public Institutions*, p. 76. Every peer and deputy possesses a medal which admits the bearer to any place for which a ticket is required; and the visitor who is acquainted with any member of either of the Legislative Chambers, and can obtain the loan of such a medal, will find it a very great convenience. The right way to proceed for persons who have not this advantage is to address a letter to the proper person, who is indicated in each case throughout the work, in the following terms; taking care at the same time either to leave it at his residence, or to send it, free of expense, by post. He will then receive in a day or two the special permission desired.

*M.* — [giving his title, etc.]

*J'ai l'honneur de vous prier de me faire adresser un billet pour [name number of persons], pour visiter [insert name of place]. Mon séjour à Paris étant très-court, je vous serai fort obligé de vouloir bien le faire le plus tôt possible.*

*Je vous prie, M.* — [repeat title, etc.] *d'agréer d'avance mes remerciements en même temps que mes salutations les plus empressées.*

[Sign name, with address very clearly written.]

We are sorry to have to say that considerable negligence exists in some of the public offices with regard to applications of this kind, the letters not being delivered to the proper functionary as soon as they ought to be. Much delay and vexation have thus been several times occasioned; and the best way for the stranger who does not receive a speedy reply to his letter is to call for it in person at the office of the functionary to whom it refers. To this it may be added, that while a due degree of caution is observed in granting leave to visit the interior of the prisons, the hospitals and other charitable

institutions are thrown open, not only to the curious, but also to the necessitous stranger, with a liberality that cannot be too highly commended.

The visitor of Paris who is inclined to go to a boarding-house should be very careful to go only to one of respectability: and we feel it our duty to caution the public against a kind of establishment that is apt to deceive foreigners, and which has become very prevalent in this capital since the abolition by law of public gambling-houses. Many persons have opened *tables-d'hôte* and boarding-houses, under cover of which card-playing to a considerable extent is carried on in the evening, and the unwary visitor is easily inveigled to play, and to lose sums to a large amount. They are frequented by persons of both sexes of fashionable exterior, but of very indifferent character.

It has been often remarked, that the English stranger, on arriving in Paris, is at a loss to choose among the multiplicity of good things presented to his taste by the *cartes* of the restaurants at which he dines, some of which contain three or four hundred dishes. The following brief list, therefore, of some of the better—and including several of the more decidedly national—of the French dishes, will be well received, it is hoped, by the gastronomic traveller.

#### SOUPS (*Potage*).

A la Julienne.  
Au macaroni.

Au riz et à la purée.  
Purée aux croutons.

#### MEATS (*Viande*).

Beefsteak, au beurre d'anchols.  
Filet de bœuf, au vin de Madère.  
Fricandeau, sauce tomate.  
Riz, piqué à la financière.  
Ditto, à la poulette.

Tête de veau, en matelotte.  
Tête de veau, en tortue.  
Côtelettes de mouton, à la Soubise  
Ditto, sautées aux truffes.  
Rognons, au vin de Champagne.

#### POULTRY (*Volaille*).

Chapon, au gros sel.  
Poulet, à la Marengo.  
Ditto, en fricassée.  
Ditto, à la Tartare.  
Ditto, en Mayonnaise.  
Ditto, sauté aux champignons.  
Suprême de volaille.

Coquille à la financière.  
Croquettes de volaille.  
Salade de volaille.  
Ditto à la Mayonnaise.  
Ragout à la financière.  
Canneton de Rouen roti.  
Foie gras, en caisse.

GAME (*Gibier*).

|                                 |                                      |
|---------------------------------|--------------------------------------|
| Perdreau, en salmi aux truffes. | Caille, à la financière aux truffes. |
| Ditto, roti.                    | Ditto, roti.                         |

PASTRY (*Pâtisserie*).

|                                    |                                                |
|------------------------------------|------------------------------------------------|
| Vol-au-vent, à la financière.      | Vol-au-vent, de filet de volaille aux truffes. |
| Ditto, de saumon.                  | Pâtés de foie gras.                            |
| Ditto, de ris de veau aux truffes. |                                                |
| Ditto, de turbot à la béchamelle.  |                                                |

FISH (*Poisson*).

|                            |                                     |
|----------------------------|-------------------------------------|
| Turbot, sauce aux huitres. | Sole au gratin.                     |
| Ditto, sauce aux câpres.   | Ditto, à la Normande.               |
| Saumon, sauce aux câpres.  | Filet de sole, à la maître d'hôtel. |
| Ditto, à la Gênoise.       | Matelotte de carpe et d'anguille.   |
| Truite, en Mayonnaise.     | Anguille, à la Tartare.             |
| Eperlan, au gratin.        | Béchamelle de poisson.              |
| Ditto, frit.               | Coquille aux huitres.               |

SIDE DISHES (*Entremets*).

|                            |                             |
|----------------------------|-----------------------------|
| Coquille aux champignons.  | Omelette, aux fines herbes. |
| Macaroni, au gratin.       | Artichauts, à la barigoule. |
| Choux-fleurs, au Parmesan. | Ditto, frits.               |

DITTO (*Entremets au Sucre*).

|                        |                           |
|------------------------|---------------------------|
| Beignets de pomme.     | Charlotte aux confitures. |
| Ditto, d'abricots.     | Ditto, russe aux fraises. |
| Omelette soufflée.     | Croquets de riz.          |
| Ditto, aux confitures. | Meringue, aux confitures. |
| Charlotte de pomme.    | Ditto, glacée.            |

WINES (*Vins*).

| RED.        |                  |              |
|-------------|------------------|--------------|
| Beaune.     | Côte-Rotie.      | Meursault.   |
| Pomard.     | Médoc.           | Saint Péray. |
| Nuits.      | Château-Margaux. | Hermitage.   |
| Volnay.     | Pichon.          | Sauterne.    |
| Chambertin. | Mouton.          | Champagne.   |
| Romanée.    | Lafitte.         | SWEET WINES. |
| Hermitage.  | WHITE.           | Lunel.       |
|             | Chablis.         | Frontignan.  |

## LIQUORS.

Eau de Vie ; Kirchwasser ; Anisette ; Curaçoa ; Marasquin ; Absinthe ;  
Crème de Moka ; Crème de Noyaux ; Crème de Café ; Huile de Vanille ;  
Huile de Rose ; Liqueur des Iles.

The engravings that embellish this work have been executed by Mr. Le Petit, an English artist now residing in Paris, and do infinite credit to him.

# NEW PARIS GUIDE.

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## INTRODUCTION.

### MISCELLANEOUS INFORMATION.

**PASSPORTS.**—Before leaving England it is indispensably necessary to be furnished with a passport, which is to be procured from the French ambassador, at the office, 4, Poland-street, from 12 to 4 o'clock daily. The name of the applicant, his address, and the road he intends to take, must be stated, and on the following day the passport will be delivered, gratis. The hours of application are from 1 to 3 o'clock. Passports may also be procured from the French consuls at Dover, Brighton, Portsmouth, Southampton, and other British sea-ports; but at these places there will be a charge of 5s. On arriving at a French port, the passports are demanded by the police-officers, and immediately sent on to Paris; a temporary passport, for which 2 fr. are charged, is then given to the tourist, and will serve him till he reaches the capital. It will sometimes be demanded and examined, as he travels, in some of the principal towns. A few days after reaching Paris, the temporary passport must be presented at the Prefecture of Police, Quai des Orfèvres, where the original one will be returned. If only a short stay is to be made in Paris, the passport should be countersigned immediately, and the next place intended to be visited should be specified in it; if a long one, the original passport can be left at the prefecture till within a few days of departure, or a *permis de séjour* may be obtained. In his excursions through Paris, however, the tourist will do well to carry his passport about him, as it will obtain him admission to several museums, and may be very useful as a measure of precaution on many occasions. Previous to leaving Paris the passport must be sent to the British ambassador, 39, rue du Faubourg St. Honoré, to be countersigned, from 11 to 2. It is then to be taken to the Prefecture of Police, open from 11 to 4, where it is again countersigned ;

and where the traveller will be recommended to take it to the office of the Minister for Foreign Affairs, Boulevard des Capucines, open from 3 to 5, where a fee of 10 fr. is demanded. We cannot avoid recommending the traveller not to comply with this injunction, (1) as it is a regulation that is not enforced, and of which the government ought to be ashamed. Persons travelling to Germany, the Netherlands, Switzerland, and particularly Italy, must have their passports countersigned by the ambassadors or *chargés d'affaires* of *all* the states through which they intend to pass. This is important. For their residences see **DIRECTORY**.

**CONVEYANCES**—Correct information respecting conveyances to France may be obtained at the following places in London:—Cross Keys, Wood-street, Cheapside; Spread Eagle, Gracechurch-street; White Bear, Piccadilly; Bell and Crown, Holborn; Blossom's Inn, Lawrence-lane; Golden Cross, Charing-cross; Green Man and Still, Oxford-street; Bolt-in-Tun, Fleet-street; Regent Circus, Piccadilly; 69, Lombard-street; 56, Haymarket; and at the packet-offices in the neighbourhood of the Tower. Here places may be secured to Paris, Dover, Calais, Boulogne, Havre, Dunkirk, Ostend, Brussels, Antwerp, etc. The coaches leave London, every morning and evening, for Dover, Margate, Ramsgate, Brighton, and Southampton. From Calais the mail starts every night from Meurice's Hotel; Laffitte and Co.'s diligence from 9, Rue Neuve; Messageries Royales start from 14, rue de la Mer, for Paris twice a-day. Passengers can be booked throughout to Paris at the steam-packet offices, and persons desirous of stopping on the road are allowed to do so, and resume their journey at pleasure, without additional expense, provided it be mentioned when the place is taken, and if there is room in the diligence; but there are many inconveniences attending this advantage, such as the being detained several days. Persons who have a dislike to travelling in the night can start by the coaches which leave London in the morning; they then sleep at Dover; cross the water in the middle of the day; sleep also at Calais or Boulogne; and depart by the coaches on the following

(1) Unless in the instance where the traveller may have lost his original passport, and obtained another in Paris in order to return home; in this case it is essential that the passport be carried to the Foreign office, otherwise the bearer will run the risk of being detained on the frontier, and prevented from embarking. To avoid all risk, the passport should only be made out for the place of embarkation.



morning. Those who wish to save time should travel by the evening coaches to Dover, where they will arrive three or four hours before the packet sails. The price of places varies according to the season and the opposition on the road.

The following is a list of the various routes from the coast to Paris :—

*I. Route from Calais to Paris, through Abbeville and Beauvais.*

POSTS.

- 1½ Haut Buisson.
- 1 Marquise.
- 1¾ Boulogne sur Mer.
- 2 Samer.
- 1 Cormont.
- 1½ Montreuil.
- 1¾ Nampont.
- 1 Bernay.
- 1 Nouvion.
- 1¼ Abbeville.—Fine Church.
- 2¼ Airaines.
- 1¼ Camps.

POSTS.

- 1½ Polx.
- 1¾ Granvillers.
- 1¼ Marselles sur Oise.
- 2¼ Beauvais.—Cathedral Church.
- 1¾ Noailles.
- 1½ Puiseux.
- 1¼ Beaumont sur Oise.
- 1¼ Moisselles.
- 1½ St. Denis.—Abbey Church.
- 1 Paris.
- 
- 32¾

*II. Route from Calais to Paris, through St. Omer and Amiens.*

POSTS.

- 2 Ardres.
- 1 La Recousse.
- 2 St. Omer.—Churches.
- 2 Avroult.
- 1¼ Lillers.
- 1½ Pernes.
- 1½ St. Pol.
- 1½ Frévent.
- 2 Doullens.
- 1¾ Talmes.
- 2 Amiens.—Splendid Cathedral.
- 1½ Hébecourt.
- 1 Flers.

POSTS.

- 1½ Breteuil.
- 1½ Wavignies.
- 1 St. Juste.
- 2 Clermont.
- 1¼ Laigneville.
- 1½ Chantilly.—Château.
- 1¼ Luzarches.
- 1½ Écouen.—Château.
- 1½ St. Denis.—Abbey-church.
- 1 Paris.
- 
- 35

*III. Route from Ostend to Paris, through Lille.*

POSTS.

- 4½ Furnes.
- 2¾ Rousbrugge.
- 2¾ Ypres.—Hôtel de Ville.
- 4 Lille.—Citadel, Manufactures.
- 1½ Pont à Marcq.
- 2½ Douay.—Arsenal.
- 1¼ Bac.—Aubenecheul.
- 1¼ Cambrai.—Cathedral, Citadel.
- 1¼ Bonnavy.
- 1½ Fins.
- 2 Péronne.
- 1½ Marché le Pot.
- 1 Fonches.

POSTS.

- 1 Roye.
- 1½ Conchy les Pots.
- 1 Cuvilly.
- 1 Gournay sur Aronde.
- 1¼ Bois de Libus.
- 1¼ Pont St. Maxence.
- 1½ Senlis.—Cathedral.
- 1 La Chapelle en Serval.
- 1¼ Louvres.
- 1½ Bourget.
- 1½ Paris.
- 
- 43

IV. *Route from Dieppe to Paris, through Rouen and Pontoise.* (1)

## POSTS.

- 2 Ormonville.
- 1½ Totes.
- 1½ Cambres.
- 2 Rouen.—Cathedral, Church of  
St. Ouen, Bridge, Manufac-  
tories.
- 1½ Forge Ferel.
- 1 Bourg Baudouin.
- 1½ Ecouls.

## POSTS.

- 2 Thilliers.
- 2 Magny.
- 1½ Bordeau de Vigny.
- 2 Pontoise.
- 1 Herblay.
- 1½ Courbevoye.
- 1 Paris.
- 
- 22¼

V. *Route from Havre to Paris, through Rouen and St. Germain. (Lower road.)*

## POSTS.

- 2 La Botte.
- 1½ Bolbec.
- 1 Lillebonne.
- 1¾ Caudebec.—Church.
- 1¾ Duclair.
- 2¼ Rouen.
- 1½ Port St. Ouen.
- 2 Louviers.
- 1¾ Gaillon.
- 1¾ Vernon.

## POSTS.

- 1½ Bonnières.
- 1¾ Mantes.—Church.
- 2 Meulan.
- 1 Triel.
- 1½ St. Germain en Laye.—Châ-  
teau.
- 1¾ Courbevoye.
- 1 Paris.
- 
- 27½

VI. *Route from St. Valery sur Somme.*

## POSTS.

- 2½ St. Valery to Abbeville.
- 2¼ Abbeville to Airaines.
- 1¼ Airaines to Camps.
- 1½ Camps to Poix.
- 1¾ Poix to Granvilliers.
- 1¼ Granvilliers to Marseilles.
- 2¼ Marseilles to Beauvais.
- 1¾ Beauvais to Noailles.

## POSTS.

- 1½ Noailles to Puisseux.
- 1¼ Puisseux to Beaumont.
- 1½ Beaumont to Moisselles.
- 1½ Moisselles to St. Denis.
- 1 St. Denis to Paris.
- 
- 21¼

Steam-packets leave the Tower-stairs for Calais, Boulogne, and Havre two or more times a-week, according to the season; for Dover, Ramsgate, and Margate daily, corresponding with packets leaving those ports for the coast of France. From Dover steam-packets cross the channel daily to Calais and Boulogne. During the summer, steam-packets sail twice or thrice a-week from Brighton to Dieppe and Havre, and from Southampton to Havre and the Channel islands, St. Malo, etc.

The most direct and commodious way of proceeding to Paris is by the steam-packet from London to Calais or Boulogne, and thence by diligence to Paris; the most beautiful and the

(1) From June to October, a diligence runs in 13 hours from Dieppe to Paris direct, without passing through Rouen, but going by Forges, Gournay, Gisors, and Pontoise.

most agreeable is from London to Havre, or by Southampton to Havre, thence by a steam-packet up the Seine to Rouen, and from that city by a diligence to the capital along the *lower road*. There are steam-packets that sail between Rouen and Pec, about four leagues west from Paris, where they stop on account of the windings of the river. From hence passengers are conveyed by railway to Paris; but this line of communication is open only during part of the year.

All parcels sent to the Continent must have annexed to them a written declaration of their contents and value, with the name and address of the person sending them.

The diligences in general carry 15 passengers; there are some of them, however, that carry 15 inside and 3 outside passengers, besides the *conducteur*, who corresponds to an English guard. The conductor pays for the passenger the perquisite to the postilions at each stage, and receives at the end of the journey the whole amount, which is charged at the rate of 2 sous per 6 or 8 miles, exclusive of his own fee, which is about double that sum. Each passenger is allowed from 40 to 50lbs. of luggage; above that amount is charged by weight. It is customary, on being booked, to pay one half of the fare, and a receipt is given indicating the day and hour of departure. The places are numbered, and the number of the seat the traveller is to occupy is mentioned on the receipt. The conductor takes care that every traveller shall occupy his place, by calling each in his turn.

Malles-estafettes leave the Post Office in Paris every evening at 6 o'clock for Calais, Havre, and Valenciennes, carrying neither passengers nor parcels, but letters only. Malles-postes leave at the same hour for Besançon, Bordeaux, Brest, Caen, Forbach, Lille, Lyons, Marseilles, Nantes, Sedan, Strasbourg, and Toulouse. Each malle-poste carries 3 passengers besides the *conducteur*; the charge is 1 fr. 50 c. for each poste; and 50 lbs. of luggage is allowed to each passenger. This is an excellent way of travelling for persons who wish to economize time; the service being admirably done, and still greater improvements are on the point of being made.

A complete list of conveyances from Paris to the principal places in France is too long for insertion in this work. Diligences to all parts of France and foreign countries may be found, and all necessary information obtained, at the office of the Messageries Royales, 22, rue Notre Dame des Victoires,

near the Exchange; at the Messageries Générales of Messrs. Laffitte, Caillard, and Co., 18, rue de Grenelle St. Honoré, and 130, rue St. Honoré; at the Messageries Françaises, 174, rue Montmartre; and at the various coach-offices in the rue du Bouloy, rue and faubourg St. Denis, etc.

POSTING.—The carriages which are hired for travelling post, and which will not contain more than two persons, are generally called *cabriolets*. They have only two wheels, and are drawn by two horses. As a carriage cannot, in France, be changed at every stage, the traveller must hire a cabriolet, or any other conveyance, for the whole journey. The charge varies; but one from Calais to Paris may generally be had for about 100 fr. Other carriages, called *calèches* or *berlines*, on four wheels, which will carry three, four, or six persons, may be had for 120 or 130 fr. Carriages for long journeys are much more reasonable, and should be hired at so much per day, generally about 7 to 10 fr. In hiring a carriage, it is important to have written on the receipt that all repairs which may be required on the road shall be paid for by the person who lets it, and to get receipts for all such disbursements. On arriving at Paris or elsewhere, a hired carriage should be immediately sent according to the direction received on engaging it, in order to avoid disputes.

Posting in France being under the direction of the government, there is only one place at each stage or in each town for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is well managed. The postilions do not drive so fast as in England; but there is no danger whatever of their being drunk, or racing against each other. There are no turnpike-gates in the kingdom; and the charge of posting and paying the postilion is fixed. They seldom put more than three horses to a carriage, and generally all abreast, with one postilion, except when the carriage has a pole; it then has four horses and two postilions. It is therefore advisable for travellers who take their own carriage to have shafts instead of a pole, as this makes a considerable difference in the expense of posting. In some places where the roads are bad, or the distances great, an extra horse is obligatory, except for certain carriages, to which the extra horse could not be yoked without danger; the traveller may then agree with the post-master to have stronger horses in-

stead of an extra one, the charge for which he nevertheless pays.

The post-houses being under the control of the government, a stranger can seldom be imposed upon, as a book is published every year by authority called the *Livre de Poste*, which has an alphabetical list of all the post-roads in France, with their principal communications, and the number of posts on each road. Affixed to it is a map of France, on which the posts and half posts are likewise all carefully marked. The *Livre de Poste* also contains the rules and regulations for posting, some of which, for the information of travellers, we shall here insert, together with tables of the rate of posting. This book, nevertheless, will be found of the greatest utility, and will prevent imposition. It can be procured at Messrs. Galignani and Co.'s; price 5 fr.

*Regulations relative to posting.*—Post-masters appointed by government are alone permitted to furnish horses to travellers.—The post-master must constantly reside at or near the post-house.—A postilion under 16 years of age cannot be hired.—Travellers are requested to enter every complaint they may have against the postilion or master, in a book which is kept at each post-house, and is regularly examined by the inspectors.—The post-master is answerable for any accident that may occur from the carelessness of the postilion, or restiveness of the horses.—Travellers are supplied in the exact order in which they, or their couriers, arrive: no exception being made, except in favour of mails or couriers with government dispatches.—No post-carriage may pass another on the road, unless some accident happens to that which goes before.

The rate of posting, as fixed by the government, is 1 fr. 50 c. per post for each horse: and as many horses are paid for as there are persons in the carriage, except in certain cases specified in the following table. On arriving at certain privileged places called “*postes royales*,” and on departing from them, the first post is paid double. Supplementary charges for  $\frac{1}{4}$ ,  $\frac{1}{2}$  or whole posts are made at certain towns, in consequence of the road being very hilly, or for other causes; and sometimes an extra horse called a *cheval de renfort* is put on, on account of the nature of the country. The remuneration of the postilions, as fixed by the legal tariff, is 15 sous per post: but 40 sous are generally given, unless there

is reason to be dissatisfied with the postilion. The post, being calculated at 2 leagues, is generally equal to 5 English miles.

The following table shows the number of horses required and the charge per post :—

| No. of<br>Persons.                                       | No. of<br>Horses. | No. of<br>Postilions. | Charge for<br>Horses. | Charge for<br>Postilions. | Sum<br>Total. |
|----------------------------------------------------------|-------------------|-----------------------|-----------------------|---------------------------|---------------|
| Cabriolet or Chaise de Poste.                            |                   |                       |                       |                           |               |
| 1 or 2                                                   | 2                 | 1                     | 3fr.                  | 2fr.                      | 5fr.          |
| 3                                                        | 3                 | 1                     | 4fr. 50c.             | 2fr.                      | 6fr. 50c.     |
| Calèche with one seat and pole.                          |                   |                       |                       |                           |               |
| 1 or 2                                                   | 2                 | 1                     | 3fr.                  | 2fr.                      | 5fr.          |
| 3                                                        | 2                 | 1                     | 4fr.                  | 2fr.                      | 6fr.          |
| 4                                                        | 4                 | 2                     | 6fr.                  | 4fr.                      | 10fr.         |
| Chariot or a Carriage with two seats and shafts.         |                   |                       |                       |                           |               |
| 1, 2, or 3                                               | 3                 | 1                     | 4fr. 50c.             | 2fr.                      | 6fr. 50c.     |
| <i>One franc extra paid for each person exceeding 3.</i> |                   |                       |                       |                           |               |
| Berline, or Carriage with two seats and pole.            |                   |                       |                       |                           |               |
| 1, 2, 3, or 4                                            | 4                 | 2                     | 6fr.                  | 4fr.                      | 10fr.         |
| 5                                                        | 4                 | 2                     | 7fr.                  | 4fr.                      | 11fr.         |
| 6                                                        | 6                 | 2                     | 9fr.                  | 4fr.                      | 13fr.         |

For carriages requiring 3 horses travellers may only take 2, but one franc additional is paid. Travellers are not obliged to take two postilions. One franc per post extra must be paid for each person exceeding 6; more than 6 horses cannot be put to a carriage. One child under 10 years old is not reckoned. Two children of 10 years and under reckon for one person, except when one or both are under 3 years. Ten sous is paid for each child of 10 and under, above two, except under 3 years old.

A slow but pleasant mode of travelling, for some persons, is to make a bargain with a man called a *voiturier*, who keeps carriages and horses, and will convey travellers with the same carriage and horses to any place, and defray all their expenses on the road, for a fixed sum. The inconvenience of this mode of conveyance is, that the traveller must set off every morning very early, and stop, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 35 to 45 miles. Such carriages will carry a great deal of luggage, and are convenient for a family. The expense is generally 25fr. a-day for the journey, and as much for the *voiturier* to return; so that, if the journey lasts five days, the expense will be about 250fr.; but different bargains may be made in different places. Return

carriages of this description may sometimes be met with on reasonable terms. The driver always expects 1 or 2 fr. a-day.

Another way of travelling in France is to ride on horseback, which is called *à franc étrier*. The rider must then have a postilion to attend him; this mode of travelling however is used only for couriers, persons charged with dispatches, and amateurs of *rough riding*.

CARRIAGES, HACKNEY-COACHES, CABRIOLETS.—*Voitures de remise* (glass coaches) may be hired by the day or month, at from 20 to 30 fr. a-day, or from 400 to 500 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless a particular agreement be made. Glass coaches may also be had at 2 francs an hour, and with a small additional charge a lad is given to go behind the carriage. Their stations are in divers parts of Paris.

In the hackney-coaches, called *fiacres*, a drive from any part of Paris to another without stopping is 30 sous, from six in the morning to midnight; but they may be taken by the hour, and then the first hour is 45 sous, and each following hour 35 sous. It is customary to give the coachman a few sous above his fare. From midnight to six in the morning the fares are 2 fr. a-drive, and 3 fr. an-hour. All vehicles are numbered both within and without; and it is advisable to take notice of the number, in case of any accident or insolence of the driver. Immediate redress, and with little trouble, can always be had at the *Bureau de la Police pour les voitures publiques*, 31, rue Guénégaud. It is unnecessary to make a personal application, as a complaint by letter is promptly attended to.

*Citadines*, *Lutéciennes*, etc., as they are sometimes called, are small chariots with one horse, and hold two persons, and sometimes three. Their charges are for a drive 25 sous, first hour 34 sous, each following hour 27 sous.

*Cabriolets* hold two persons besides the driver. They generally go faster than the *fiacres*, but their cover is not always a shelter against rain. The charge for a drive is 20 sous, from six in the morning to midnight; the first hour 35, and each following hour 30 sous; but 30, 40, and 45, are generally given, if they drive quick. From midnight to six in the morning, the drive is 35 sous and the hour 2 fr. 10 sous. There are also *cabriolets de la régie* or *de remise*, for which

30 sous are paid for the drive; but by the hour the charge is 40 sous. After midnight the fares are 50 sous a-drive, and 65 sous an hour. As a measure of precaution, on hiring these vehicles, it is necessary to mention either *à la course* or *à l'heure*; otherwise the driver can demand the price of a course for each stoppage. In the latter instance, the vehicle is at the disposal of the person hiring it. To avoid disputes, the traveller should show the driver the time by his watch. After the first hour, the charge is made for the fractions of time, and not for full hours.

Besides those for the interior service of Paris, there are cabriolets on a different construction for the environs. These will commonly hold nine persons, and the driver sits on a kind of box outside. They have no fixed charge, which however is mostly moderate, except on particular occasions, when they increase their demand. The cabriolets for Versailles, in which a place costs 25 or 30 sous, for St. Germain, St. Cloud, and all the spots situated to the west of Paris, are stationed at the extremity of the quay of the Tuileries, near the Pont Louis XVI. Those for St. Denis, at 12 or 15 sous, for the valley of Montmorency, and for all places to the north of Paris, are in the rue d'Enghien or St. Denis, near the Porte St. Denis. Those for Vincennes, 10 sous, and all the east, Place de la Bastille. Those for Arcueil, Sceaux, and all the south, are in the rue d'Enfer. There are other vehicles that set out at fixed hours for Versailles, St. Germain, and other towns near Paris. (1) It is best to take a place in them beforehand.

OMNIBUS.—There are numerous sets of omnibuses established in Paris, which go to all parts of the town, and at all hours between 8 in the morning and 11 at night. We give below a list of these vehicles, with their names, and the lines which they take. Their price is fixed at 6 sous, for all distances; and all of them, as will be seen, correspond with similar vehicles crossing their own lines, by means of which persons wishing to deviate from the direct line of communication may do so, without any additional charge.

#### OMNIBUS.

From the Madeleine to Bercy, by the Boulevards, rue Contrescarpe, and Quai de la Rapée.

(1) The places from which they start may be found by referring to ENVIRONS OF PARIS.



From the Carrousel to Passy, by the Quais.

From the Barrière du Roule to the Boulevard des Filles du Calvaire, by the rue St. Honoré, Carrousel, Quartiers St. Denis, St. Martin, and the Marais.

From the Boulevard des Capucines to the Barrière du Trône, by the Quartiers St. Honoré, St. Denis, and the Marais.

From the Odéon to the Barrière Blanche, by the faubourg St. Germain, Carrousel, and the Chaussée d'Antin.

From the Boulevard de la Madeleine to the bridge of Neuilly, by the faubourg St. Honoré and the Barrière du Roule.

(All these lines correspond between them, as also with the Tricycles.)

#### DAMES-BLANCHES.

From the Place du Carrousel to Père Lachaise, by the Quais, and the Quartier St. Antoine.

From the Place St. Sulpice to La Villette, by the rue and the faubourg St. Martin.

(These lines correspond between them, as also with the Citadines.)

#### TRICYCLES.

From the end of the rue de Cléry to the Barrière de Sèvres, by the Palais Royal, rues du Bac and Sèvres.

(In correspondence with the Omnibus.)

#### FAVORITES.

From the rue Lafayette to the École de Médecine, by the Place des Victoires and Pont Neuf.

From the Barrière des Martyrs to the Gobelins, by the rue Montmartre, Pont Neuf, and Jardin des Plantes.

From the Barrière St. Denis to the Barrière d'Enfer, by the Palais de Justice.

From the Bains de Tivoli to the Barrière de Sèvres, by the rue Neuve des Petits Champs, Place des Victoires, Pont Neuf, and rue de Sèvres.

(In correspondence with the Citadines.)

#### ORLÉANAISES.

From the Place de l'Oratoire to the Barrière de la Rapée, by the Quais.

From the Louvre to the Barrière de l'Etoile and Neuilly, by the rue de Rivoli and Champs Elysées.

(In correspondence with the Béarnaises and Batignollaises.)

#### DILIGENTES.

From the rue St. Lazare, No. 72, to the Barrière de Charenton, by the Quartiers St. Honoré and St. Antoine.

From the rue St. Honoré, near St. Roch, to the Barrière de Monceaux, by the rue de Rivoli and rue Neuve des Mathurins.

(In correspondence with the Béarnaises, Hirondelles, Dames Françaises, and Citadines.)

#### BÉARNAISES.

From the Place de la Bourse to St. Sulpice, by the Pont Neuf.

From the Invalides to the Place de la Bastille, by the faubourg St. Germain and Ile St. Louis.

(In correspondence with the Diligentes, Orléanaises, Hirondelles, and Dames-Françaises.)

## CITADINES.

† From the Place de Grève to Belleville, by the rue du Temple.

From the Place des Petits Pères to Belleville, by the Quartiers St. Martin and St. Denis.

From the Porte St. Martin to the Chamber of Deputies, by the Bourse, Palais Royal, and Rue de Rivoli.

(In correspondence with the Favorites.)

## BATIGNOLLAISES.

From the Batignolles to the Cloître St. Honoré, by the rues de la Chaussée d'Antin and St. Roch.

(In correspondence with the Orléanaises, Hirondelles, Diligentes, and Parisiennes.)

## HIRONDELLES.

From the rue de l'Oursine to the Place Cadet, by the Ile St. Louis, the Marais, and Boulevard St. Denis.

From the Barrière de Rochechouart to that of St. Jacques, by the Bourse, rue St. Honoré, Pont au Change, Quartier St. Jacques, and Pantheon.

(In correspondence with the Batignollaises, Parisiennes, Béarnaises, and Diligentes.)

## PARISIENNES.

From the Barrière de Vaugirard to the Quai de la Tournelle, by the Place St. Sulpice and Quai des Augustins.

From the Odéon to the Barrière Poissonnière, by the rue de Grenelle, Pont de la Concorde, and Chaussée d'Antin.

From the Boulevard St. Martin to the Barrière du Mont Parnasse, by the rue St. Denis, Place des Victoires, Pont Neuf, and Croix Rouge.

(In correspondence with the Hirondelles.)

## DAMES-FRANÇAISES.

From the Place Lafayette to Grenelle, by the rue Montorgueil, Palais Royal, Pont Neuf, faubourg St. Germain, and the Invalides.

(In correspondence with the Diligentes and the Béarnaises.)

## GAZELLES.

From the Place du Carrousel to the Garden of Plants, by the Quais.

## AUGUSTINES.

From the Place de la Madeleine to the Place de la Bastille.

## MONTROUGIENNES.

From the rue de l'Arbre Sec to Petit Mont Rouge, by the Pont Neuf, Place St. Michel, and rue d'Enfer.

## CONSTANTINES.

From the Barrière de Long-Champs to La Villette, by the Avenue de Neuilly, Chaussée d'Antin, faubourg Montmartre, and rue Lafayette.

**RAIL-ROAD TRAINS.**—The prices of the trains on the railroad from Paris to St. Germain are—diligences 30 sous: *wagons garnis* 25 sous open wagons 15 sous. The hours of de-

parture, which vary according to the season of the year, may be known by a tariff distributed gratis at the station on the Place de l'Europe. — The prices from Paris to St. Cloud are 15 sous; only one class of carriages run on this line, which is the same as that to Versailles.

**COCHES.**—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers or goods to any village or town on the banks of the Seine or Marne, and into Champagne or Burgundy. Their offices are at No. 1, rue Bretonvilliers, Isle Saint Louis. They set out from the Port St. Bernard at 7 in the morning in summer, and at 8 in winter. They travel however very slowly, and never have good company on board.

**STEAM-BOATS.**—Several steamers leave the Port de la Grève for Montereau, every day during summer, and *vice versa*, by Choisy, Villeneuve, Châtillon, Soisy-sous-Etiolles, Corbeil, St. Port, Melun, and Fontainebleau. (1) They carry only passengers. The charge is moderate. A steam-boat leaves for Rouen every day in summer; the office is at 4, rue de Rivoli.

**POST-OFFICE.**—The administration of the postage of letters is conducted at the General Post-office in the rues Jean Jacques Rousseau and Coq Héron; at 9 auxiliary bureaux, called bureaux d'arrondissement, situated as follows:—1, rue Lenoir St. Honoré; 13, rue St. Louis, au Marais; 5, rue du Grand Chantier; 23, rue de l'Echiquier; 24, rue Desèze; 2, rue de Beaune; 61, rue St. André des Arts; 35, rue des Fossés St. Victor; and 4, Place de la Bourse: at 233 smaller offices dependent on the preceding, called *Boîtes aux lettres*; and at 4 privileged bureaux: the bureau de la Maison du Roi, 243, Place du Palais Royal; the bureau près la Chambre des Pairs, 19, rue de Vaugirard; the bureau près la Chambre des Députés, Palais Bourbon; and the letter-box at the Exchange. The *Petite Poste* was established in 1760. The charge for a letter within Paris, not exceeding the weight allowed, is three sous. The *Boîtes aux lettres* of the letters for Paris are cleared 7 times a-day; viz.—7½ and 10 in the morning, at noon, and at 2, 3½, 4½, and 8 in the evening. The *Bureaux d'arrondissement* at 8 and 10½ in the morning, and at 12½, 2½, 4, 5, and 8½ in the afternoon. The box at the *General*

(1) The boats land passengers at Valvin, and omnibuses take them free of charge to Fontainebleau.

*Post-office* at 6, 8  $\frac{1}{2}$ , 10  $\frac{1}{2}$ , and 11 in the morning, and at 12  $\frac{1}{2}$ , 1, 3, 5, 5  $\frac{1}{2}$ , and 9 in the evening. The distributions of letters take place at 7, 9  $\frac{1}{2}$ , 12, 2, 4, and 6 o'clock. On Sundays and holidays, the 6th and 7th clearances of the boxes do not take place, and the same is the case with the 6th distribution, but the last clearance is fixed for the *Boîtes aux lettres* at 5  $\frac{1}{2}$  in the evening, for the *bureaux d'arrondissement* at 6, and the General Post-office at 6  $\frac{1}{2}$  in the evening. Letters for the Banlieue, including all places within 12 or 15 leagues of the capital, are sent off once, twice, or three times a-day, according as they lie away from or near to one of the great mail routes, at 7 in the morning, at 12, and 6 in the evening: they return letters once or twice a-day, which arrive in Paris at 11 in the morning and 5 in the evening, and which are distributed immediately.

Paid letters, for foreign countries, and for the departments, are received at the *bureaux d'arrondissement* till 3 o'clock, and at the General Post-office till 4 o'clock. Unpaid letters, for departments and for those foreign countries to which the payment of postage is not obligatory, are received at the *Boîte aux lettres* till 3  $\frac{1}{2}$ ; at the *bureaux d'arrondissement* till 4, and at the Exchange and General Post-office till 5. Letters, called *Lettres de Bourse*, destined for the departments or foreign countries, are received (whether paid or unpaid) at the General Post-office till 5 o'clock. These letters must be lithographed and be folded in a particular manner.

On Sundays and holidays, when the Exchange is shut, the General Post-office is closed at 3 o'clock instead of 5; letters for foreign countries and the departments are received till 3 o'clock at the General Post-office, till 2 at No. 4, Place de la Bourse, and till 1  $\frac{1}{2}$  at all the bureaux.

The following is a list of the foreign countries for which letters must be paid as far as the French frontier:—the French colonies; the United States; Spain and Portugal with their colonies; Bohemia; Galicia; Moldavia; Upper and Lower Austria, with the dependent countries; Turkey and its European possessions; the islands of the Archipelago; and the Levant.

Letters for England are sent from Paris daily by Estafette, and arrive in London the next day but one. Letters from England are sent to Paris by the same means, and in the same time; and are received every day except Tuesday, in conse-

quence of the London post-office being closed on Sunday. The treaty made between the governments of France and England, in 1836, has fixed the following regulations for the conveyance of letters between the two countries :— Letters may be sent from France to England without paying any postage in advance, or it may be paid either partially or entirely. The postage from Paris to the frontier of England is 1 franc, and from the frontier to London, 10d.; so that persons in Paris may, on putting letters into the post at Paris, pay either 1 fr., leaving their correspondents in London to pay the 10d.; or may pay 2 fr., in which case their letters will be delivered in London without any charge; or they may put them into the post-office in Paris without any payment at all, in which case those to whom they are addressed in London will be charged 1s. 8d. Persons living at a distance from the capitals of each country have to pay, in addition, either on sending or receiving letters, the usual inland postage. Letters intended to be franked, partially or entirely, must be delivered at the general post-office, or at the post-office, 4, Place de la Bourse, by 4, or at any of the bureaux d'arrondissement till 3; those not franked are received in the bureaux d'arrondissement till half-past 3, or at the general post-office, or 4, Place de la Bourse, till 5.(1)

The inhabitants of the two countries may send from one country to the other letters termed registered or recommended letters (money letters); the postage on which is double, and must always be paid in advance. This may also be done for France and some parts of the continent. Letters and packets containing patterns of merchandize are admitted to this privilege, at reduced rates of postage.

Letters can be transmitted between Brighton and Dieppe, Southampton and Havre, in addition to Dover and Calais.

Letters for France, or for foreign countries, can be paid for at any offices except those of the petite poste, and the Exchange. It is not permitted to enclose coin in letters; but at the general post-office and the bureaux d'arrondissement money for any part of France is received, on paying five per cent., and seven sous for a draft on a stamp, when the sum exceeds 10 fr. A foreigner may have his letters di-

(1) The thick letter-paper used in England is liable to an additional postage in France, according to its excess above the limited weight in this country.

rected to him *poste restante*, Paris, or at any other town where he intends to go. The *poste restante* is open daily from 8 A. M. to 7 P. M., except on Sundays and festivals, when it closes at 5 P. M. On applying at the post-office, and showing his passport or card, the letter will be delivered, but the best way is to have them addressed to the care of a friend, or some established house. There is at the post-office the *Bureau de Rebut*, where letters misaddressed or unclaimed remain a year and a day; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer. Open daily from 9 A. M. to 4 P. M., but closed at 2 P. M. on Sundays and festivals. Journals, periodical publications, and other works, are sent under a band by post, at the rate of one sous per sheet for France, and two sous for foreign countries, where a similar arrangement exists. The bureau, which is a special one at the general post-office, is open from 9 to 1; on Sundays and holidays till noon.(1) The mails leave Paris daily at six o'clock in the evening.

INFORMATION CONCERNING HOTELS, ETC.—Travellers will find, in every part of Paris, comfortable lodgings, which may be had by the night, week, or month; but in the great hotels apartments are seldom let for less than a week. In the spacious and elegant hotels in the fashionable quarters of Paris, the charge for apartments is high, but in the faubourgs, and the interior of the city, it is moderate. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. Furnished apartments may also be had in private houses, and there are several boarding-houses upon different scales of charge, both French and English. Unfurnished apartments may also be easily obtained, but not for less than three months. Furniture may be procured from upholsterers, or purchased cheap at second-hand shops. To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris.(2) In whatever

(1) The receipts of the Post Office in 1837 were 40,382,368 fr., and the number of letters that passed through it was 83,348,008; being, upon an average, 228,350 per diem. Official franked letters amount to about one-third more. The number of letters lying in the dead-letter office, in 1837, was 2,273,943. The journals and printed books conveyed by the post in 1837 were 50,376,295, out of which those for the departments amounted to 9,498,048. The remittances of money made through the Post Office in 1837 were 742,365 in number, and 16,157,871 fr. in amount.

(2) For laws and regulations concerning the letting and hiring of

hotel the traveller may fix himself, it is not necessary that he should take his meals there; if he pays for his apartment, it is all that is required. He may either breakfast and dine at a café or restaurant, or order what he pleases to be sent to his own room. There are generally coffee-houses, and restaurateurs and traiteurs, in the hotel itself or in the neighbourhood, from which a stranger may be supplied with every thing he needs. But it is more advantageous for a single person to resort to the restaurateur's for dinner, though a family or a party are often well served at home. The restaurateurs and traiteurs charge rather more for the dinners they send out than for those served at home. To an English traveller no hotel in Paris offers so many advantages as Meurice's, 42, rue de Rivoli. It is situated in a fine and agreeable spot, facing the palace and garden of the Tuileries. Apartments may be had by the day, week, or month; breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the table-d'hôte or in their own rooms. A list is presented which contains the charge for every article, servants, etc. The bill is sent in every week; the linen is washed three miles from Paris with soap, and not beaten or brushed, as is the custom generally in France. The greatest regularity prevails in forwarding and delivering letters, and information of every kind is furnished. In this hotel there is an office for changing money; and couriers, interpreters, return carriages for all parts of the Continent, etc., may be obtained.

For other hotels and boarding-houses, see DIRECTORY.

CAFÉS.—At these places of public resort, coffee, chocolate, tea, ices, liqueurs, etc., are to be obtained; as well as *déjeuners à la fourchette*, either hot or cold, with all sorts of substantial food and wines; but dinners and suppers are generally to be had only at the restaurateurs'. They are frequented by ladies as well as gentlemen, except those where *estaminet* is written up, and where smoking is allowed. The charges are nearly the same in all, and every thing relating to them is generally conducted with cleanliness, order, and elegance. All the Parisian cafés of any degree of respectability are decorated with a taste, and are kept with a degree of cleanliness, that has become almost proverbial; but the

apartments, etc., as far as they affect foreigners, see LAWS OF FRANCE AFFECTING BRITISH RESIDENTS, in Okey's "DIGEST," 8vo. 9 fr.

most striking of these establishments and the best worth visiting are the café Petron, boulevard Montmartre; café Pernon, boulevard Poissonnière; café Cardinal, boulevard des Italiens; café de la Banque, place des Victoires; café de Londres, Palais-Royal; café Musard, rue Vivienne; café Véron, rue Neuve-Vivienne; at the corner of the Passage des Panoramas, etc. A list of other cafés will be found in the *DIRECTORY*.

**RESTAURATEURS AND TRAITEURS.**—Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and having prepared a room for refreshments, placed over the door the following parody of a passage in Scripture:—"Venite ad me omnes qui stomacho laboratis, et ego *restaurabo* vos." This attempt was successful; and afterwards, when the Revolution brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. In the restaurants there is generally presented a bill of fare called *la carte*, with the price of every article, and some of these bills contain upwards of 300 dishes. Ladies frequent the restaurants, as well as the cafés. In these houses there are generally private rooms called *cabinets particuliers*, in which two friends or a party may dine in private. Besides the principal and second-rate restaurateurs, where the dinner is à la carte, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for 2 francs. In the vicinity of the Palais-Royal, however, and indeed in most parts of Paris, a dinner may be had for 30, 25, and even 22 sous. The last of these prices will procure soup, 3 dishes at choice, a dessert, bread, and a portion of wine. There is also another class of cooks in Paris, called *traiteurs*, or petty restaurateurs, whose principal business is to send out dishes, or dinners ready dressed, to order. A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the *traiteur*, to be supplied for a fixed period, with a certain number of dishes daily, at any hour agreed upon. A person may also dine at some of these places, but it is not considered *comme il faut*. The restaurants are nearly as numerous and as splendidly adorned as the cafés. To the latter it is customary to retire immediately after dinner, to take a *demi-tasse* of coffee, and a *petit verre de li-*



*queur*, instead of sitting over the bottle as in England. Coffee may, however, be had at the restaurants.

The principal restaurants are, Café de Paris, boulevard des Italiens; Rocher de Cancale, rue Montorgeuil; Véry, Périgord, Véfour, Trois Frères Provençaux, and Londres, all in the Palais-Royal; Café Anglais, boulevard des Italiens. A list of second-rate restaurants will be found in the DIRECTORY.

READING-ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. A. and W. Galignani and Co., No. 18, rue Vivienne (bottom of the court-yard), which is conducted on a most extensive scale. The reading-rooms are spacious and handsome, furnished with maps, and are well lighted and aired. The tables are covered with all the periodical publications worthy of notice, the newspapers of America and every European nation, pamphlets, French and English, monthly and quarterly magazines, army and navy lists, etc., with the use of upwards of 30,000 volumes in the English, French, Italian, German, and Spanish languages. Contiguous to the rooms is a garden, for the use of the subscribers. The philosopher, the politician, and the student, may here enjoy their favourite pursuits, whilst the victims of *ennui* may pass their hours with pleasure and advantage. The terms of subscription are—per day, 10 sous; a fortnight, 4 francs; a month, 6 francs. The *Circulating Library* of Messrs. Galignani is conspicuous among others for the excellent selection and greatest number of volumes. The subscription is by the fortnight or month.

SERVANTS.—In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or day. The charge is generally 5 or 6 francs a-day, as they find themselves with every thing. They are called *valets de place*, and we strongly advise travellers to take one, as they will be found to save a great deal of time and trouble.

COMMISSIONNAIRES.—Porters, under this name, are found at the corners of all the principal streets. Letters or parcels may be entrusted to them, and their charges are moderate, varying, according to weight or distance, from 10 to 30 sous.

INTERPRETERS.—There are in Paris interpreters of every language in Europe and the East, and offices kept by sworn translators.

**MONETARY SYSTEM.**—Accounts are kept in France in francs, of 10 decimes or 100 centimes. Before 1795, they were kept in livres, of 20 sous or 240 deniers. The livre and franc were formerly of the same value, but the franc is now 1 1-4th per cent. better; thus 80 francs equal 81 livres; and, by this proportion, the ancient moneys have been generally converted into modern. But, by a decree of 1810, the following proportion was established:—pieces of 48 livres, at 47 fr. 20 c.; of 24, at 23 fr. 55c.; of 6, at 5 fr. 80 c.; of 3, at 2 fr. 75c. Pieces of 30 and 15 sous pass for 1 fr. 50 c. and 75 c.; but they are not considered a legal tender for more than 5 fr.

The coins may be considered under two heads; namely, ancient and modern: the ancient gold coins are louis, of 24 livres, and double louis, of the value of 48 livres; the silver coins called écus, of 6 livres, with halves, quarters, etc.; but they have ceased to be a legal tender, and have entirely disappeared from circulation. The modern gold coins are pieces of 40 fr. and 20 fr. The silver coins are pieces of 5 fr., 2, 1,  $\frac{1}{2}$ , and  $\frac{1}{4}$  fr. The coins of billon (a mixed metal) and copper are pieces of 1 decime, or 2 sous, pieces of 6 liards, or  $1\frac{1}{2}$  sous, of 5 centimes, or 1 sous, and of 1 centime. There are also liards and double liards, which are  $\frac{1}{4}$  and  $\frac{1}{2}$  of a sou.

In the monetary system of France, the coins, if accurately minted, may serve also as weights. Thus, 5 francs in copper, 50 in billon, 200 in standard silver, or 3,100 in standard gold, should weigh 1 kilogramme. Hence the piece of 1 fr. weighs 5 grammes, and any other piece in the above proportion.

The gold coins of 20 fr. and 40 fr., struck under the government of Bonaparte, were called napoleons and double-napoleons; and such is the force of habit, that these, as well as pieces of the same value struck since 1814, continue to be so called. They are also designated pièces de vingt francs and pièces de quarante francs. The silver coins of 5 francs each are frequently called pièces de cent sous; a piece of 2 francs is called pièce de quarante sous, and so on.

The only notes issued by the Bank of France are of 500 fr. and 1,000 fr. These are changeable into silver at the Bank, without discount, except the charge of 3 sous for the bag which contains the change; or, at a premium, into silver or gold, at the different money-changers,

The French money, being divided into decimal parts, in

reckoning, instead of 25 sous it is said 1 fr. 25 c.; instead of 30 sous, 1 fr. 50 c., and so on. When the course of exchange is at par between France and England, 25 fr. are considered equal to the pound sterling. The gold as well as silver coins of France contain 1-10th alloy.

Since the English sovereign contains of pure gold 7.318444035 grammes, and the gold coin of 20 fr. contains of pure gold 5.806449 grammes, therefore the *intrinsic* value of the sovereign, in French money, is 25.2079 fr., or 25 fr. 20 c. Hence the respective *intrinsic* values of the following coins will be:—

|          |                |          |                 |
|----------|----------------|----------|-----------------|
| Guinea   | . 26 fr. 47 c. | Napoleon | . 15s. 10¼d. .9 |
| Crown    | . 5 80         | Franc    | . 9 .05         |
| Shilling | . 1 16         |          |                 |

The rate of exchange, at Paris and the principal towns of France, is commonly 25 fr. 50 c. for £1 sterling: but it varies, and especially in the smaller towns, from 25 fr. to 25 fr. 75 c. If we assume it to be 25 fr. to £1, we have an easy proportion, by which we may find the value of the money of either country in the money of the other. Thus, since 25 fr. are equal to 20 shillings, 5 francs are equal to 4 shillings, and, therefore, any number of francs are equal to 4-5ths of the same number of shillings; and any number of shillings are equal to 5-4ths of the same number of francs. Thus 100 francs will equal 80 shillings, or £4; and £5, or 100 shillings, will equal 125 francs. Hence

|           |              |           |              |
|-----------|--------------|-----------|--------------|
| Sovereign | . 25 fr.     | Napoleon. | . 16s. 0d.   |
| Crown     | . 6 25 c.    | Franc     | . 9¾ nearly. |
| Shilling  | . 1 25       | Sou       | . ½ nearly.  |
| Penny     | . 10 nearly. |           | or ¼.9       |

This rule will be found very useful for all small sums and the common purposes of life; it may also be applied when the rate of exchange is above 25 fr., by multiplying the additional centimes by the number of pounds sterling, and then subtracting their value from the result, when French money is turned into English, or adding it when English is turned into French. Thus, when the exchange is at 25 fr. 50 c., 100 francs are equal to £3 18s. 5d. very nearly; and £5, or 100 shillings, are equal to 127 fr. 50 c. exactly.

The following table, calculated on the above principles, will be of great service for the ready conversion of any sum of English money into French, at any of the usual rates of exchange.

*British Currency*

| £     | 25fr.    | 25fr. 5c. | 25f. 10c. | 25f. 15c. | 25f. 20c. | 25f. 25c. |
|-------|----------|-----------|-----------|-----------|-----------|-----------|
| 1000  | 25,000 " | 25,050 "  | 25,100 "  | 25,150 "  | 25,200 "  | 25,250 "  |
| 800   | 20,000 " | 20,040 "  | 20,080 "  | 20,120 "  | 20,160 "  | 20,200 "  |
| 600   | 15,000 " | 15,030 "  | 15,060 "  | 15,090 "  | 15,120 "  | 15,150 "  |
| 500   | 12,500 " | 12,525 "  | 12,550 "  | 12,575 "  | 12,600 "  | 12,625 "  |
| 400   | 10,000 " | 10,020 "  | 10,040 "  | 10,060 "  | 10,080 "  | 10,100 "  |
| 300   | 7,500 "  | 7,515 "   | 7,530 "   | 7,545 "   | 7,560 "   | 7,575 "   |
| 200   | 5,000 "  | 5,010 "   | 5,020 "   | 5,030 "   | 5,040 "   | 5,050 "   |
| 100   | 2,500 "  | 2,505 "   | 2,510 "   | 2,515 "   | 2,520 "   | 2,525 "   |
| 50    | 1,250 "  | 1,252 50  | 1,255 "   | 1,257 50  | 1,260 "   | 1,262 50  |
| 40    | 1,000 "  | 1,002 "   | 1,004 "   | 1,006 "   | 1,008 "   | 1,010 "   |
| 30    | 750 "    | 751 50    | 753 "     | 754 50    | 756 "     | 757 50    |
| 20    | 500 "    | 501 "     | 502 "     | 503 "     | 504 "     | 505 "     |
| 10    | 250 "    | 250 50    | 251 "     | 251 50    | 252 "     | 252 50    |
| 9     | 225 "    | 225 45    | 225 90    | 226 35    | 226 80    | 227 25    |
| 8     | 200 "    | 200 40    | 200 80    | 201 20    | 201 60    | 202 "     |
| 7     | 175 "    | 175 35    | 175 70    | 176 5     | 176 40    | 176 75    |
| 6     | 150 "    | 150 30    | 150 60    | 150 90    | 151 20    | 151 50    |
| 5     | 125 "    | 125 25    | 125 50    | 125 75    | 126 "     | 126 25    |
| 4     | 100 "    | 100 20    | 100 40    | 100 60    | 100 80    | 101 "     |
| 3     | 75 "     | 75 15     | 75 30     | 75 45     | 75 60     | 75 75     |
| 2     | 50 "     | 50 10     | 50 20     | 50 30     | 50 40     | 50 50     |
| 1     | 25 "     | 25 5      | 25 10     | 25 15     | 25 20     | 25 25     |
| s. 10 | 12 50    | 12 52     | 12 55     | 12 57     | 12 60     | 12 62     |
| 9     | 11 25    | 11 27     | 11 29     | 11 31     | 11 34     | 11 36     |
| 8     | 10 "     | 10 02     | 10 4      | 10 6      | 10 8      | 10 10     |
| 7     | 8 75     | 8 76      | 8 78      | 8 80      | 8 82      | 8 83      |
| 6     | 7 50     | 7 51      | 7 53      | 7 54      | 7 56      | 7 57      |
|       | 6 25     | 6 26      | 6 27      | 6 28      | 6 30      | 6 31      |
| 4     | 5 "      | 5 1       | 5 2       | 5 3       | 5 4       | 5 5       |
| 3     | 3 75     | 3 75      | 3 76      | 3 77      | 3 78      | 3 78      |
| 2     | 2 50     | 2 50      | 2 51      | 2 51      | 2 52      | 2 52      |
| 1     | 1 25     | 1 25      | 1 25      | 1 25      | 1 26      | 1 26      |

*reduced into Francs.*

| £     | 25f. 30c. | 25f. 35c. | 25f. 40c. | 25f. 45c. | 25f. 50c. | 25f. 55c. |
|-------|-----------|-----------|-----------|-----------|-----------|-----------|
| 1000  | 25,300 "  | 25,350 "  | 25,400 "  | 25,450 "  | 25,500 "  | 25,550 "  |
| 800   | 20,240 "  | 20,280 "  | 20,320 "  | 20,360 "  | 20,400 "  | 20,440 "  |
| 600   | 15,180 "  | 15,210 "  | 15,240 "  | 15,270 "  | 15,300 "  | 15,330 "  |
| 500   | 12,650 "  | 12,675 "  | 12,700 "  | 12,725 "  | 12,750 "  | 12,775 "  |
| 400   | 10,120 "  | 10,140 "  | 10,160 "  | 10,180 "  | 10,200 "  | 10,220 "  |
| 300   | 7,590 "   | 7,605 "   | 7,620 "   | 7,635 "   | 7,650 "   | 7,665 "   |
| 200   | 5,060 "   | 5,070 "   | 5,080 "   | 5,090 "   | 5,100 "   | 5,110 "   |
| 100   | 2,530 "   | 2,535 "   | 2,540 "   | 2,545 "   | 2,550 "   | 2,555 "   |
| 50    | 1,265 "   | 1,267 50  | 1,270 "   | 1,272 50  | 1,275 "   | 1,277 50  |
| 40    | 1,012 "   | 1,014 "   | 1,016 "   | 1,018 "   | 1,020 "   | 1,022 "   |
| 30    | 759 "     | 760 50    | 762 "     | 763 50    | 765 "     | 766 50    |
| 20    | 506 "     | 507 "     | 508 "     | 509 "     | 510 "     | 511 "     |
| 10    | 253 "     | 253 50    | 254 "     | 254 50    | 255 "     | 255 50    |
| 9     | 227 70    | 228 15    | 228 60    | 229 5     | 229 50    | 229 95    |
| 8     | 202 40    | 202 80    | 203 20    | 203 60    | 204 "     | 204 40    |
| 7     | 177 10    | 177 45    | 177 80    | 178 15    | 178 50    | 178 85    |
| 6     | 151 80    | 152 10    | 152 40    | 152 70    | 153 "     | 153 30    |
| 5     | 126 50    | 126 75    | 127 "     | 127 25    | 127 50    | 127 75    |
| 4     | 101 20    | 101 40    | 101 60    | 101 80    | 102 "     | 102 20    |
| 3     | 75 90     | 76 5      | 76 20     | 76 35     | 76 50     | 76 65     |
| 2     | 50 60     | 50 70     | 50 80     | 50 90     | 51 "      | 51 10     |
| 1     | 25 30     | 25 35     | 25 40     | 25 45     | 25 50     | 25 55     |
| s. 10 | 12 65     | 12 67     | 12 70     | 12 72     | 12 75     | 12 77     |
| 9     | 11 38     | 11 40     | 11 43     | 11 45     | 11 47     | 11 49     |
| 8     | 10 12     | 10 14     | 10 16     | 10 18     | 10 20     | 10 22     |
| 7     | 8 85      | 8 87      | 8 89      | 8 90      | 8 92      | 8 94      |
| 6     | 7 59      | 7 60      | 7 62      | 7 63      | 7 65      | 7 66      |
| 5     | 6 32      | 6 33      | 6 35      | 6 36      | 6 37      | 6 38      |
| 4     | 5 6       | 5 7       | 5 8       | 5 9       | 5 10      | 5 11      |
| 3     | 3 79      | 3 80      | 3 81      | 3 81      | 3 82      | 3 83      |
| 2     | 2 53      | 2 53      | 2 54      | 2 54      | 2 55      | 2 55      |
| 1     | 1 26      | 1 26      | 1 27      | 1 27      | 1 27      | 1 27      |

**WEIGHTS AND MEASURES.**—We have here three systems of weights and measures to explain; the *ancient system*, used before the French Revolution; the *metrical or decimal system*, established in 1795; and the *système usuel* (metrical system with binary divisions), made legal for retail business in 1812. The decimal system is used in all wholesale and government concerns, and is well calculated to facilitate the operations of commerce; but the binary system has been hitherto employed in the inferior departments of trade, and particularly in retail business. The decimal system, by a late act of the legislature, is the only one to be tolerated from January 1, 1840.

*Ancient System.*—The ancient weight of France, called the *poids de marc*, was the same for precious metals as for all merchandize. The livre or pound was divided into 2 marcs, 16 ounces, 128 gros, or 9,216 grains, answering to 0.4895 kilogramme of the new weight, or 7.555 English grains. The corn-measure of Paris was the muid, divided into 12 setiers, or 144 boisseaux. The setier equalled 1.56 hectolitre, or 4.427 English bushels. The principal measure for wine was also the muid, divided into 144 quarts, or 288 pintes. The pinte answered to 0.931 litre, or 0.2459 English gallon, being about an English quart. The old French foot was divided into 12 inches, 144 lines, or 1,828 points; and equalled 0.32484 mètre, or 12.7893 English inches. The aune of Paris was 1.1888 mètre, or 46.85 English inches. The toise or fathom was 6 old feet, equal to 1.949 mètre, or 6.395 English feet. The mile was 1,000 toises=1949.036 mètre, or 1 English mile, 1 furlong, 28 poles. The lieue or league, legal road measure, was 2,000 toises. The arpent, or acre, was mostly 100 square perches, but the perch varied in different provinces.

*Metrical and Decimal System.*—The fundamental standard adopted in France for the metrical system of weights and measures is called the *mètre*, and is the ten-millionth part of the distance from the pole to the equator. This is adopted as the unit of length, and from which, by decimal multiplication and division, all other measures are derived. The length of the quadrant of the terrestrial meridian was ascertained by Messrs. Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona. The mètre is equal to 39.371 English inches.

The following tables, from the *Annuaire du Bureau des*

*Longitudes*, for 1838, give the comparative values of the French and English weights and measures, in the decimal system:—

| SYSTEMATIC NAMES.            | FRENCH VALUE.                                                                                                                    | ENGLISH VALUE.                                   |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| <i>Measures of Length.</i>   |                                                                                                                                  |                                                  |
| Myriamètre . . .             | 10,000 mètres . . . . .                                                                                                          | 6.2138 miles.                                    |
| Kilomètre . . .              | 1,000 mètres . . . . .                                                                                                           | 1093.633 yards.                                  |
| Decamètre . . .              | 10 mètres . . . . .                                                                                                              | 10.93633 yards.                                  |
| Mètre . . .                  | Fundamental unit of weights and measures. It is the 1-10,000,000th part of the arc of the meridian from the pole to the equator. | 3.2808992 feet or 1.093633 yard.                 |
| Decimètre . . .              | 1-10th of a mètre . . . . .                                                                                                      | 3.937079 inches.                                 |
| Centimètre . . .             | 1-100th of a mètre . . . . .                                                                                                     | 0.393708 inch.                                   |
| Millimètre . . .             | 1-1000th of a mètre . . . . .                                                                                                    | 0.03937 inch.                                    |
| <i>Superficial Measures.</i> |                                                                                                                                  |                                                  |
| Hectare . . .                | 10,000 square mètres . . . . .                                                                                                   | 2.471143 acres.                                  |
| Are . . .                    | 100 square mètres . . . . .                                                                                                      | 0.098845 rood.                                   |
| Centiare . . .               | 1 square mètre . . . . .                                                                                                         | 1.196033 square yard.                            |
| <i>Measures of Capacity.</i> |                                                                                                                                  |                                                  |
| Kilolitre . . .              | 1 cubic mètre, or 1000 cubic decimètres.                                                                                         | 220.9668 gallons.                                |
| Hectolitre . . .             | 100 cubic decimètres . . . . .                                                                                                   | 22.00967 gallons.                                |
| Decalitre . . .              | 10 cubic decimètres . . . . .                                                                                                    | 2.20097 gallons.                                 |
| Litre . . .                  | 1 cubic decimètre . . . . .                                                                                                      | { 0.22009 gallon, or<br>{ 1.760773 pint.         |
| Decilitre . . .              | 1-10th cubic decimètre . . . . .                                                                                                 | 0.17608 pint.                                    |
| <i>Measures of Solidity.</i> |                                                                                                                                  |                                                  |
| Stère . . .                  | 1 cubic mètre . . . . .                                                                                                          | 35.31658 cubic feet.                             |
| Decistère . . .              | 1-10th cubic mètre . . . . .                                                                                                     | 3.53166 cubic feet.                              |
| <i>Weights.</i>              |                                                                                                                                  |                                                  |
| Millier . . .                | 1000 kilogrammes, or 1 French ton                                                                                                | 19.7 cwt.                                        |
| Quintal . . .                | 100 kilogrammes . . . . .                                                                                                        | 1.97 cwt.                                        |
| Kilogramme . . .             | Weight of 1 cubic decimètre of water of the temperature of 4° (centigrade), or 39° 12' (Faht).                                   | 2.6803 lbs. troy, or<br>2.2055 lbs. avoirdupois. |
| Hectogramme . . .            | 1-10th of kilogramme . . . . .                                                                                                   | { 3.2 ounces troy.<br>{ 3.52 ounces avoirdup.    |
| Decagramme . . .             | 1-100th of kilogramme . . . . .                                                                                                  | 6.43 pennyweightstroy.<br>15.438 grains troy.    |
| Gramme . . .                 | 1-1000th of kilogramme . . . . .                                                                                                 | { 0.643 pennyweight.<br>{ 0.032 ounce troy.      |
| Decigramme . . .             | 1-10,000th of kilogramme . . . . .                                                                                               | 1.5438 grain troy.                               |

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin.

## ENGLISH MEASURES AND WEIGHTS COMPARED WITH FRENCH.

*Long Measure.*

|                          |   |   |            |             |
|--------------------------|---|---|------------|-------------|
| Inch (1-36th of yard)    | . | . | 2.539954   | centimètres |
| Foot (1-3d of yard)      | . | . | 3.0479449  | decimètres  |
| Imperial yard            | . | . | 0.91438348 | mètre       |
| Fathom (2 yards)         | . | . | 1.82876696 | mètre       |
| Pole or perch (5½ yards) | . | . | 5.02911    | mètres      |
| Furlong (220 yards)      | . | . | 201.16437  | mètres      |
| Mile (1760 yards)        | . | . | 1609.3149  | mètres      |

*Square Measure.*

|                          |   |   |           |            |
|--------------------------|---|---|-----------|------------|
| Square yard              | . | . | 0.836097  | sq. mètre  |
| Rod (square perch)       | . | . | 25.291939 | sq. mètres |
| Rood (1210 square yards) | . | . | 10.116775 | ares       |
| Acre (4840 square yards) | . | . | 0.404671  | hectare    |

*Measures of Capacity.*

|                         |   |   |            |             |
|-------------------------|---|---|------------|-------------|
| Pint (1-8th of gallon)  | . | . | 0.567932   | litre       |
| Quart (1-4th of gallon) | . | . | 1.135864   | litre       |
| Imperial gallon.        | . | . | 4.54345797 | litres      |
| Peck (2 gallons)        | . | . | 9.0869159  | litres      |
| Bushel (8 gallons)      | . | . | 36.347664  | litres      |
| Sack (3 bushels)        | . | . | 1.09043    | hectolitres |
| Quarter (8 bushels)     | . | . | 2.907813   | hectolitres |
| Chaldron (12 sacks)     | . | . | 13.08516   | hectolitres |

*Troy Weight. (1)*

|                               |   |          |            |
|-------------------------------|---|----------|------------|
| Grain (1-24th of pennyweight) | . | 0.065    | gramme     |
| Pennyweight (1-20th of ounce) | . | 1.555    | gramme     |
| Ounce (1-12th of pound troy)  | . | 31.091   | grammes    |
| Imperial pound troy           | . | 0.373096 | kilogramme |

*Avoirdupois Weight.*

|                                      |         |             |            |
|--------------------------------------|---------|-------------|------------|
| Dram (1-16th of ounce)               | .       | 1.771       | gramme     |
| Ounce (1-16th of pound)              | .       | 28.338      | grammes    |
| Imperial pound avoirdupois           | .       | 0.4534      | kilogramme |
| Quintal or hundred-weight (112 lbs.) | 50.78   | kilogrammes |            |
| Ton (20 quintals or hundred-weights) | 1015.65 | kilogrammes |            |

*Système usuel.*—The système usuel has the metrical standards for its basis, but their divisions are binary; and instead of the new nomenclature, the names of the ancient weights

(1) The weights, though not perfectly exact, are sufficiently so for all but mathematical purposes.



and measures are used, annexing the term *usuel* to each. Thus the half kilogramme is called the *livre usuelle*, and the double mètre the *toise usuelle*, etc. This system was legalised by an imperial decree in 1812, for the use of retail traders, and the decimal system was continued for all other kinds of business and measurement; but as the law was left optional, it led to many difficulties, insomuch that, in 1816, the *système usuel* was enforced by a royal decree, in which the use of weights or measures decimally divided is absolutely prohibited in shops, or any departments of trade connected with retail business, while the decimal system is confirmed for all other purposes. As the *système usuel* has the mètre and gramme for its basis, any of its divisions may be easily computed. The following, however, are the contents of its principal units in English measure:—The *toise usuelle* of 2 mètres equals 6 feet 6  $\frac{3}{4}$ ths inches English. The *piéd usuel* equals  $\frac{1}{6}$ th of the *toise*, and the inch  $\frac{1}{12}$ th of the foot. The *aune usuelle* equals 3 feet 11  $\frac{3}{4}$ ths inches English, with all its divisions in proportion. The long measures are also divided into  $\frac{1}{5}$ th,  $\frac{1}{6}$ th, and  $\frac{1}{12}$ th; which are easily computed from the foregoing dimension of the *toise* and *aune*. The *boisseau usuel* is  $\frac{1}{8}$ th of the hectolitre, and equals 0.35474 English bushel, with halves, quarters, etc., in proportion. The *litron usuel* equals 1.074 Paris pintes, or 2  $\frac{1}{9}$ th English pints, with halves, quarters, etc., in proportion. Apothecaries have adopted the *système usuel* in compounding medicines, which weight, in small quantities, scarcely differs from the *poids de marc*. Diamonds are still weighed by carats of 4 grains each, but these grains differ from the foregoing. Thus, 1 carat equals 3.876 grains, *poids de marc*, or 3,798 grains *usuel*; and also answers to 2.01 décigrammes, or 3  $\frac{1}{10}$ th English grains. The *livre usuelle* is 500 grammes or 9413.575 grains, *poids de marc*, 7717 English grains, with all its divisions, and multiples in proportion. Hence the common pound of France is 1 lb. 1 oz. 10  $\frac{1}{6}$ th drams *avoir-dupois*, and the quintal métrique of 100 kilogrammes answers to 220.486 lbs. *avoir-dupois*, or 1 cwt. 3 qrs.  $24\frac{1}{2}$  lbs.

The following tables, which have been drawn up with the greatest care, will be found very useful for purposes of ready calculation:—

*French Lieues de Poste into English Miles and Yards.*

| L. | Mls. | Yds.      | L. | Mls. | Yds.      | L.  | Mls. | Yds.      | L.    | Mls.   | Yds.      |
|----|------|-----------|----|------|-----------|-----|------|-----------|-------|--------|-----------|
| 1  | 2    | 743.061   | 11 | 26   | 1,133.671 | 30  | 72   | 1,171.832 | 400   | 968    | 1,544.428 |
| 2  | 4    | 1,486.122 | 12 | 29   | 116.732   | 40  | 96   | 1,562.443 | 500   | 1,211  | 170.535   |
| 3  | 7    | 469.183   | 13 | 31   | 859.794   | 50  | 121  | 193.053   | 600   | 1,453  | 556.642   |
| 4  | 9    | 1,212.241 | 14 | 33   | 1,602.855 | 60  | 145  | 583.654   | 700   | 1,695  | 942.749   |
| 5  | 12   | 191.305   | 15 | 36   | 585.916   | 70  | 169  | 974.275   | 800   | 1,937  | 1,328.856 |
| 6  | 14   | 938.366   | 16 | 38   | 1,328.977 | 80  | 193  | 1,364.886 | 900   | 2,179  | 1,714.963 |
| 7  | 16   | 1,681.427 | 17 | 41   | 312.038   | 90  | 217  | 1,755.496 | 1,000 | 2,422  | 341.070   |
| 8  | 19   | 664.488   | 18 | 43   | 1,055.099 | 100 | 242  | 396.107   | 2,000 | 4,841  | 682.140   |
| 9  | 21   | 1,407.549 | 19 | 46   | 38.160    | 200 | 484  | 772.214   | 3,000 | 7,266  | 1,023.210 |
| 10 | 24   | 390.610   | 20 | 48   | 781.221   | 300 | 726  | 1,158.321 | 5,000 | 12,110 | 1,705.350 |

*French Kilogrammes into English Pounds (avoirdupois).*

| Kil. | E. Pds. | Kil. | E. Pds. | Kil. | E. Pds. | Kil. | E. Pds. | Kil.   | Eng. Pds.   |
|------|---------|------|---------|------|---------|------|---------|--------|-------------|
| 1    | 2.206   | 14   | 30.880  | 27   | 59.554  | 40   | 88.228  | 300    | 661.714     |
| 2    | 4.411   | 15   | 33.086  | 28   | 61.760  | 41   | 90.434  | 400    | 882.286     |
| 3    | 6.617   | 16   | 35.291  | 29   | 63.966  | 42   | 92.640  | 500    | 1,102.857   |
| 4    | 8.823   | 17   | 37.497  | 30   | 66.171  | 43   | 94.846  | 1,000  | 2,205.714   |
| 5    | 11.028  | 18   | 39.703  | 31   | 68.377  | 44   | 97.051  | 2,000  | 4,411.429   |
| 6    | 13.234  | 19   | 41.908  | 32   | 70.583  | 45   | 99.257  | 3,000  | 6,617.143   |
| 7    | 15.440  | 20   | 44.114  | 33   | 72.788  | 46   | 101.463 | 4,000  | 8,822.857   |
| 8    | 17.646  | 21   | 46.320  | 34   | 74.994  | 47   | 103.668 | 5,000  | 11,028.571  |
| 9    | 19.851  | 22   | 48.526  | 35   | 77.200  | 48   | 105.874 | 10,000 | 22,057.143  |
| 10   | 22.057  | 23   | 50.731  | 36   | 79.405  | 49   | 108.080 | 20,000 | 44,114.286  |
| 11   | 24.263  | 24   | 52.937  | 37   | 81.611  | 50   | 110.286 | 30,000 | 66,171.429  |
| 12   | 26.468  | 25   | 55.143  | 38   | 83.817  | 100  | 220.571 | 40,000 | 88,228.572  |
| 13   | 28.674  | 26   | 57.348  | 39   | 86.023  | 200  | 441.143 | 50,000 | 110,285.715 |

*French Pounds into English Pounds (avoirdupois).*

| Fr. Pds. | Eng. Pds. | Fr. Pds. | Eng. Pds. | Fr. Pds. | Eng. Pds. | Fr. Pds. | Eng. Pds. | Fr. Pds. | Eng. Pds.  |
|----------|-----------|----------|-----------|----------|-----------|----------|-----------|----------|------------|
| 1        | 1.080     | 14       | 15.116    | 27       | 29.152    | 40       | 43.188    | 300      | 323.913    |
| 2        | 2.159     | 15       | 16.196    | 28       | 30.232    | 41       | 44.268    | 400      | 431.884    |
| 3        | 3.239     | 16       | 17.275    | 29       | 31.312    | 42       | 45.348    | 500      | 539.855    |
| 4        | 4.319     | 17       | 18.355    | 30       | 32.391    | 43       | 46.427    | 1,000    | 1,079.710  |
| 5        | 5.398     | 18       | 19.435    | 31       | 33.471    | 44       | 47.507    | 2,000    | 2,159.420  |
| 6        | 6.478     | 19       | 20.514    | 32       | 34.551    | 45       | 48.587    | 3,000    | 3,239.130  |
| 7        | 7.558     | 20       | 21.594    | 33       | 35.630    | 46       | 49.666    | 4,000    | 4,318.840  |
| 8        | 8.638     | 21       | 22.674    | 34       | 36.710    | 47       | 50.746    | 5,000    | 5,398.550  |
| 9        | 9.717     | 22       | 23.754    | 35       | 37.790    | 48       | 51.826    | 10,000   | 10,797.100 |
| 10       | 10.797    | 23       | 24.833    | 36       | 38.869    | 49       | 52.906    | 20,000   | 21,594.200 |
| 11       | 11.877    | 24       | 25.913    | 37       | 39.949    | 50       | 53.985    | 30,000   | 32,391.300 |
| 12       | 12.956    | 25       | 26.993    | 38       | 41.029    | 100      | 107.971   | 40,000   | 43,188.400 |
| 13       | 14.036    | 26       | 28.072    | 39       | 42.109    | 200      | 215.942   | 50,000   | 53,985.500 |

*French Hectares into English Acres.*

| Hect. | Acres. | Hect. | Acres. | Hect. | Acres. | Hect. | Acres.  | Hect. | Acres.     |
|-------|--------|-------|--------|-------|--------|-------|---------|-------|------------|
| 1     | 2.471  | 8     | 19.769 | 15    | 37.067 | 40    | 98.846  | 200   | 494.229    |
| 2     | 4.942  | 9     | 22.240 | 16    | 39.538 | 50    | 123.557 | 300   | 741.343    |
| 3     | 7.413  | 10    | 24.711 | 17    | 42.009 | 60    | 148.268 | 400   | 988.457    |
| 4     | 9.884  | 11    | 27.182 | 18    | 44.480 | 70    | 172.980 | 500   | 1,235.571  |
| 5     | 12.356 | 12    | 29.654 | 19    | 46.952 | 80    | 197.691 | 1,000 | 2,471.143  |
| 6     | 14.827 | 13    | 32.125 | 20    | 49.423 | 90    | 222.403 | 2,000 | 4,942.286  |
| 7     | 17.298 | 14    | 34.596 | 30    | 74.134 | 100   | 247.114 | 5,000 | 12,355.715 |

*French Arpens into English Acres.*

| Arp. | Acres. | Arp. | Acres. | Arp. | Acres. | Arp. | Acres.  | Arp.  | Acres.    |
|------|--------|------|--------|------|--------|------|---------|-------|-----------|
| 1    | 1.043  | 8    | 8.344  | 15   | 15.645 | 40   | 41.721  | 200   | 208.606   |
| 2    | 2.086  | 9    | 9.387  | 16   | 16.688 | 50   | 52.151  | 300   | 312.908   |
| 3    | 3.129  | 10   | 10.430 | 17   | 17.731 | 60   | 62.581  | 400   | 417.210   |
| 4    | 4.172  | 11   | 11.473 | 18   | 18.774 | 70   | 73.012  | 500   | 521.513   |
| 5    | 5.215  | 12   | 12.516 | 19   | 19.817 | 80   | 83.442  | 1,000 | 1,043.026 |
| 6    | 6.258  | 13   | 13.559 | 20   | 20.861 | 90   | 93.872  | 2,000 | 2,086.052 |
| 7    | 7.301  | 14   | 14.602 | 30   | 31.291 | 100  | 104.303 | 5,000 | 5,215.134 |

*French Litres into English Gallons.*

| Lit. | Gall. | Lit. | Gall. | Lit. | Gall. | Lit. | Gall.  | Lit.  | Gall.     |
|------|-------|------|-------|------|-------|------|--------|-------|-----------|
| 1    | 0.264 | 13   | 3.434 | 25   | 6.605 | 37   | 9.775  | 49    | 12.915    |
| 2    | 0.526 | 14   | 3.692 | 26   | 6.869 | 38   | 10.039 | 50    | 13.209    |
| 3    | 0.792 | 15   | 3.963 | 27   | 7.133 | 39   | 10.303 | 100   | 26.419    |
| 4    | 1.057 | 16   | 4.227 | 28   | 7.397 | 40   | 10.567 | 200   | 52.837    |
| 5    | 1.321 | 17   | 4.491 | 29   | 7.661 | 41   | 10.832 | 300   | 79.256    |
| 6    | 1.585 | 18   | 4.755 | 30   | 7.925 | 42   | 11.096 | 400   | 105.674   |
| 7    | 1.849 | 19   | 5.019 | 31   | 8.190 | 43   | 11.360 | 500   | 132.093   |
| 8    | 2.113 | 20   | 5.284 | 32   | 8.454 | 44   | 11.624 | 1,000 | 264.186   |
| 9    | 2.378 | 21   | 5.548 | 33   | 8.718 | 45   | 11.888 | 2,000 | 528.372   |
| 10   | 2.642 | 22   | 5.812 | 34   | 8.982 | 46   | 12.152 | 3,000 | 792.558   |
| 11   | 2.906 | 23   | 6.076 | 35   | 9.246 | 47   | 12.417 | 4,000 | 1,056.744 |
| 12   | 3.170 | 24   | 6.340 | 36   | 9.511 | 48   | 12.681 | 5,000 | 1,320.930 |

*French Hectolitres into English Bushels.*

| English Bushels. |             |             |             |                |            |
|------------------|-------------|-------------|-------------|----------------|------------|
| Hect. Bush.      | Hect. Bush. | Hect. Bush. | Hect. Bush. | Hect. Bushels. |            |
| 1                | 2.838       | 13          | 36.893      | 25             | 70.948     |
| 2                | 5.676       | 14          | 39.731      | 26             | 73.785     |
| 3                | 3.514       | 15          | 42.568      | 27             | 76.623     |
| 4                | 11.352      | 16          | 45.406      | 28             | 79.461     |
| 5                | 14.189      | 17          | 48.244      | 29             | 82.299     |
| 6                | 17.027      | 18          | 51.082      | 30             | 85.137     |
| 7                | 19.865      | 19          | 53.920      | 31             | 87.975     |
| 8                | 22.703      | 20          | 56.758      | 32             | 90.813     |
| 9                | 25.541      | 21          | 59.596      | 33             | 93.651     |
| 10               | 28.379      | 22          | 62.434      | 34             | 96.489     |
| 11               | 31.217      | 23          | 65.272      | 35             | 99.327     |
| 12               | 34.055      | 24          | 68.110      | 36             | 102.165    |
|                  |             |             |             | 37             | 105.002    |
|                  |             |             |             | 38             | 107.840    |
|                  |             |             |             | 39             | 110.678    |
|                  |             |             |             | 40             | 113.516    |
|                  |             |             |             | 41             | 116.354    |
|                  |             |             |             | 42             | 119.192    |
|                  |             |             |             | 43             | 122.030    |
|                  |             |             |             | 44             | 124.868    |
|                  |             |             |             | 45             | 127.706    |
|                  |             |             |             | 46             | 130.544    |
|                  |             |             |             | 47             | 133.381    |
|                  |             |             |             | 48             | 136.219    |
|                  |             |             |             | 49             | 139.057    |
|                  |             |             |             | 50             | 141.895    |
|                  |             |             |             | 100            | 283.791    |
|                  |             |             |             | 200            | 567.581    |
|                  |             |             |             | 300            | 851.372    |
|                  |             |             |             | 400            | 1,135.162  |
|                  |             |             |             | 500            | 1,418.953  |
|                  |             |             |             | 1,000          | 2,837.906  |
|                  |             |             |             | 2,000          | 5,675.812  |
|                  |             |             |             | 3,000          | 8,513.718  |
|                  |             |             |             | 4,000          | 11,351.624 |
|                  |             |             |             | 5,000          | 14,189.531 |

*French Toises into English Feet and Inches.*

| Tois. | Feet. | Inch.  | Tois. | Feet. | Inch.  | Tois. | Feet. | Inch.  | Tois. | Feet.  | Inch.  |
|-------|-------|--------|-------|-------|--------|-------|-------|--------|-------|--------|--------|
| 1     | 6     | 4.735  | 11    | 70    | 4.086  | 30    | 191   | 10.053 | 400   | 2,557  | 10.040 |
| 2     | 12    | 9.470  | 12    | 76    | 8.821  | 40    | 255   | 9.404  | 500   | 3,197  | 3.550  |
| 3     | 19    | 2.205  | 13    | 83    | 1.556  | 50    | 319   | 8.755  | 600   | 3,836  | 9.060  |
| 4     | 25    | 6.940  | 14    | 89    | 6.291  | 60    | 383   | 8.106  | 700   | 4,476  | 2.570  |
| 5     | 31    | 11.675 | 15    | 95    | 11.026 | 70    | 447   | 7.457  | 800   | 5,115  | 8.080  |
| 6     | 38    | 4.410  | 16    | 102   | 3.761  | 80    | 511   | 6.808  | 900   | 5,755  | 1.520  |
| 7     | 44    | 9.146  | 17    | 108   | 8.497  | 90    | 575   | 6.159  | 1,000 | 6,394  | 7.100  |
| 8     | 51    | 1.881  | 18    | 115   | 1.232  | 100   | 639   | 5.510  | 2,000 | 12,789 | 2.200  |
| 9     | 57    | 6.616  | 19    | 121   | 5.967  | 200   | 1,278 | 11.020 | 3,000 | 19,183 | 9.300  |
| 10    | 63    | 11.351 | 20    | 127   | 10.702 | 300   | 1,918 | 4.530  | 4,000 | 25,578 | 4.400  |

*French Metres into English Feet and Inches.*

| Met. | Feet. | Inch.  | Met. | Feet. | Inch.  | Met. | Feet. | Inch.  | Metres. | Feet.  | Inch.  |
|------|-------|--------|------|-------|--------|------|-------|--------|---------|--------|--------|
| 1    | 3     | 3.371  | 11   | 36    | 1.079  | 30   | 98    | 5.124  | 400     | 1,312  | 4.316  |
| 2    | 6     | 6.741  | 12   | 39    | 4.449  | 40   | 131   | 2.832  | 500     | 1,640  | 5.395  |
| 3    | 9     | 10.112 | 13   | 42    | 7.820  | 50   | 164   | 0.539  | 600     | 1,968  | 6.474  |
| 4    | 13    | 1.483  | 14   | 45    | 11.191 | 60   | 196   | 10.247 | 700     | 2,296  | 7.553  |
| 5    | 16    | 4.854  | 15   | 49    | 2.562  | 70   | 229   | 7.955  | 800     | 2,624  | 8.632  |
| 6    | 19    | 8.225  | 16   | 52    | 5.933  | 80   | 262   | 5.663  | 900     | 2,952  | 9.711  |
| 7    | 22    | 11.595 | 17   | 55    | 9.303  | 90   | 295   | 3.371  | 1,000   | 3,280  | 10.790 |
| 8    | 26    | 2.966  | 18   | 59    | 0.674  | 100  | 328   | 1.079  | 2,000   | 6,561  | 9.580  |
| 9    | 29    | 6.337  | 19   | 62    | 4.045  | 200  | 656   | 2.158  | 3,000   | 9,842  | 8.370  |
| 10   | 32    | 9.708  | 20   | 65    | 7.416  | 300  | 984   | 3.237  | 5,000   | 16,404 | 5.950  |

*French Inches and Feet into English Inches and Feet.*

| French Inches. | English Inches. | Fr. Feet. | Eng. F. | Eng. I. | Fr. Feet. | Eng. F. | Eng. I. | Fr. Feet. | Eng. F. | Eng. I. |
|----------------|-----------------|-----------|---------|---------|-----------|---------|---------|-----------|---------|---------|
| 1              | 0 1.066         | 18        | 19      | 2.205   | 49        | 52      | 2.670   | 80        | 85      | 3.135   |
| 2              | 0 2.132         | 19        | 20      | 2.994   | 50        | 53      | 3.459   | 81        | 86      | 3.924   |
| 3              | 0 3.197         | 20        | 21      | 3.784   | 51        | 54      | 4.248   | 82        | 87      | 4.713   |
| 4              | 0 4.263         | 21        | 22      | 4.573   | 52        | 55      | 5.037   | 83        | 88      | 5.502   |
| 5              | 0 5.329         | 22        | 23      | 5.362   | 53        | 56      | 5.827   | 84        | 89      | 6.291   |
| 6              | 0 6.395         | 23        | 24      | 6.151   | 54        | 57      | 6.615   | 85        | 90      | 7.081   |
| 7              | 0 7.460         | 24        | 25      | 6.940   | 55        | 58      | 7.405   | 86        | 91      | 7.870   |
| 8              | 0 8.526         | 25        | 26      | 7.729   | 56        | 59      | 8.194   | 87        | 92      | 8.659   |
| 9              | 0 9.592         | 26        | 27      | 8.519   | 57        | 60      | 8.983   | 88        | 93      | 9.448   |
| 10             | 0 10.658        | 27        | 28      | 9.308   | 58        | 61      | 9.773   | 89        | 94      | 10.237  |
| 11             | 0 11.723        | 28        | 29      | 10.097  | 59        | 62      | 10.562  | 90        | 95      | 11.026  |
|                |                 | 29        | 30      | 10.886  | 60        | 63      | 11.351  | 91        | 96      | 11.816  |
|                |                 | 30        | 31      | 11.675  | 61        | 65      | 0.140   | 92        | 98      | 0.606   |
|                |                 | 31        | 33      | 0.465   | 62        | 66      | 0.929   | 93        | 99      | 1.394   |
|                |                 | 32        | 34      | 1.254   | 63        | 67      | 1.719   | 94        | 100     | 2.183   |
| 1              | 1 0.789         | 33        | 35      | 2.043   | 64        | 68      | 2.508   | 95        | 101     | 2.972   |
| 2              | 2 1.578         | 34        | 36      | 2.832   | 65        | 69      | 3.297   | 96        | 102     | 3.762   |
| 3              | 3 2.367         | 35        | 37      | 3.621   | 66        | 70      | 4.086   | 97        | 103     | 4.551   |
| 4              | 4 3.157         | 36        | 38      | 4.411   | 67        | 71      | 4.875   | 98        | 104     | 5.340   |
| 5              | 5 3.946         | 37        | 39      | 5.200   | 68        | 72      | 5.664   | 99        | 105     | 6.129   |
| 6              | 6 4.735         | 38        | 40      | 5.989   | 69        | 73      | 6.454   | 100       | 106     | 6.918   |
| 7              | 7 5.524         | 39        | 41      | 6.778   | 70        | 74      | 7.243   | 200       | 213     | 1.837   |
| 8              | 8 6.313         | 40        | 42      | 7.567   | 71        | 75      | 8.032   | 300       | 319     | 8.755   |
| 9              | 9 7.103         | 41        | 43      | 8.356   | 72        | 76      | 8.821   | 400       | 426     | 3.673   |
| 10             | 10 7.892        | 42        | 44      | 9.146   | 73        | 77      | 9.610   | 500       | 532     | 10.592  |
| 11             | 11 8.681        | 43        | 45      | 9.935   | 74        | 78      | 10.400  | 600       | 639     | 5.510   |
| 12             | 12 9.470        | 44        | 46      | 10.724  | 75        | 79      | 11.189  | 700       | 746     | 0.429   |
| 13             | 13 10.259       | 45        | 47      | 11.513  | 76        | 80      | 11.978  | 800       | 852     | 7.347   |
| 14             | 14 11.048       | 46        | 49      | 0.302   | 77        | 82      | 0.767   | 900       | 959     | 2.265   |
| 15             | 15 11.838       | 47        | 50      | 1.092   | 78        | 83      | 1.556   | 1000      | 1065    | 9.183   |
| 16             | 17 0.627        | 48        | 51      | 1.881   | 79        | 84      | 2.345   | 2000      | 2131    | 6.367   |

*French "Aunes de Paris" into English Yards.*

| Aun. | Yds.  | Aun. | Yds.   | Aun. | Yds.   | Aun. | Yds.   | Aun. | Yds.    |
|------|-------|------|--------|------|--------|------|--------|------|---------|
| 1    | 1.300 | 7    | 9.098  | 13   | 16.896 | 19   | 24.695 | 70   | 90.981  |
| 2    | 2.599 | 8    | 10.398 | 14   | 18.196 | 20   | 25.994 | 80   | 103.978 |
| 3    | 3.899 | 9    | 11.697 | 15   | 19.496 | 30   | 38.992 | 90   | 116.975 |
| 4    | 5.199 | 10   | 12.997 | 16   | 20.795 | 40   | 51.989 | 100  | 129.972 |
| 5    | 6.499 | 11   | 14.297 | 17   | 22.095 | 50   | 64.986 | 200  | 259.945 |
| 6    | 7.799 | 12   | 15.597 | 18   | 23.395 | 60   | 77.983 | 500  | 649.862 |

To the above tables it may be useful to add that, in the comparison of the French and English barometrical scales,

26 French inches equal 27.7 English nearly.

27                   "                   28.8                   "

28                   "                   29.8                   "

29                   "                   30.7                   "

In the thermometrical scales,

Freezing point is marked 0 in the Centigrade, or French scale.

"                   0 in Réaumur's.

"                   32° in Fahrenheit's or the English scale.

Boiling heat is marked 100° in the Centigrade.

"                   80° in Réaumur's.

"                   212° in Fahrenheit's.

Hence 4° Réaumur = 9° Fahrenheit = 5° Centigrade.

From these two equations all the other corresponding values of the scales may be deduced.

*Réaumur's Thermometric Scale turned into Fahrenheit's.*

| R. | F.     | R. | F.     | R. | F.     | R. | F.    | R. | F.    | R. | F.    | R. | F. |
|----|--------|----|--------|----|--------|----|-------|----|-------|----|-------|----|----|
| 80 | 212.00 | 61 | 169.25 | 42 | 126.50 | 23 | 83.75 | 4  | 41.00 | 15 | 1.75  |    |    |
| 79 | 209.75 | 60 | 167.00 | 41 | 124.25 | 22 | 81.50 | 3  | 38.75 | 16 | 4.00  |    |    |
| 78 | 207.50 | 59 | 164.75 | 40 | 122.00 | 21 | 79.25 | 2  | 36.50 | 17 | 6.25  |    |    |
| 77 | 205.25 | 58 | 162.50 | 39 | 119.75 | 20 | 77.00 | 1  | 34.25 | 18 | 8.50  |    |    |
| 76 | 203.00 | 57 | 160.25 | 38 | 117.50 | 19 | 74.75 | 0  | 32.00 | 19 | 10.75 |    |    |
| 75 | 200.75 | 56 | 158.00 | 37 | 115.25 | 18 | 72.50 | 1  | 29.75 | 20 | 13.00 |    |    |
| 74 | 198.50 | 55 | 155.75 | 36 | 113.00 | 17 | 70.25 | 2  | 27.50 | 21 | 15.25 |    |    |
| 73 | 196.25 | 54 | 153.50 | 35 | 110.75 | 16 | 68.00 | 3  | 25.25 | 22 | 17.50 |    |    |
| 72 | 194.00 | 53 | 151.25 | 34 | 108.50 | 15 | 65.75 | 4  | 23.00 | 23 | 19.75 |    |    |
| 71 | 191.75 | 52 | 149.00 | 33 | 106.25 | 14 | 63.50 | 5  | 20.75 | 24 | 22.00 |    |    |
| 70 | 189.50 | 51 | 146.75 | 32 | 104.00 | 13 | 61.25 | 6  | 18.50 | 25 | 24.25 |    |    |
| 69 | 187.25 | 50 | 144.50 | 31 | 101.75 | 12 | 59.00 | 7  | 16.25 | 26 | 26.50 |    |    |
| 68 | 185.00 | 49 | 142.25 | 30 | 99.50  | 11 | 56.75 | 8  | 14.00 | 27 | 28.75 |    |    |
| 67 | 182.75 | 48 | 140.00 | 29 | 97.25  | 10 | 54.50 | 9  | 11.75 | 28 | 31.00 |    |    |
| 66 | 180.50 | 47 | 137.75 | 28 | 95.00  | 9  | 52.25 | 10 | 9.50  | 29 | 33.25 |    |    |
| 65 | 178.25 | 46 | 135.50 | 27 | 92.75  | 8  | 50.00 | 11 | 7.25  | 30 | 35.50 |    |    |
| 64 | 176.00 | 45 | 133.25 | 26 | 90.50  | 7  | 47.75 | 12 | 5.00  | 31 | 37.75 |    |    |
| 63 | 173.75 | 44 | 131.00 | 25 | 88.25  | 6  | 45.50 | 13 | 2.75  | 32 | 40.00 |    |    |
| 62 | 171.50 | 43 | 128.75 | 24 | 86.00  | 5  | 43.25 | 14 | 0.50  |    |       |    |    |

The circle is divided by the French into 400 degrees; by the English into 360. Hence 10 French circular degrees equal 9 English.

**DUTIES ON ARTICLES IMPORTED FROM THE CONTINENT INTO ENGLAND.**—The following is extracted from an excellent and most useful little work, published by Mr. R. Cox, of the London Custom-house:—

[Persons arriving in England, with goods in their baggage for private use, liable to the payment of duties, are allowed to leave them at the Custom-house, under the care of the officers, for a period not exceeding six months, in order to give them an opportunity of taking them back to the Continent, without payment of duty; but on taking them out of the warehouse in which they have been deposited, they are charged with a rent of 2d. per week for each parcel or package. If at the end of six months the goods are not taken back, or the duties paid, they are sold to defray rent, duties, and other charges. Articles found concealed in trunks, boxes, or any package, or in linen cloths, or other articles, or packed in any way so as to deceive the officers, are subject to seizure, together with *all the goods* (although not concealed) with which they are packed. And persons on board any vessel, on being questioned by an officer of the customs whether they have any foreign goods in their possession, and denying them, on such goods being discovered, are liable to forfeit them and to pay a fine of three times their amount. Goods for sale are not allowed to be brought over in any post-office packet, or other government vessel, under penalty of forfeiture.]

|                                                                                                 | £. | s. | d. |
|-------------------------------------------------------------------------------------------------|----|----|----|
| Alabaster, the same duty as marble, per cwt.                                                    | 0  | 3  | 0  |
| Baskets of all sorts, for every £100 value                                                      | 20 | 0  | 0  |
| Beads, viz., amber, the lb.                                                                     | 0  | 12 | 0  |
| ——, Arango, for every £100                                                                      | 20 | 0  | 0  |
| ——, Coral, the lb.                                                                              | 0  | 15 | 10 |
| ——, Crystal, the £1,000                                                                         | 1  | 8  | 6  |
| ——, Jet, the lb.                                                                                | 0  | 3  | 2  |
| Other beads, for every £100                                                                     | 30 | 0  | 0  |
| The duties are not charged on trifling quantities, and actually personal effects of passengers. |    |    |    |
| Books printed prior to 1801, whether bound or unbound, the cwt.                                 | 1  | 0  | 0  |
| or about 2d. per lb.                                                                            |    |    |    |
| —— printed in or since 1801, if in a foreign living language, bound or unbound, the cwt.        | 2  | 10 | 0  |

|                                                                  |   |   |   |
|------------------------------------------------------------------|---|---|---|
| Books in the English or dead languages, printed abroad, the cwt. | 5 | 0 | 0 |
| or about 11d. per lb.                                            |   |   |   |

Strictly speaking, pirated works are altogether prohibited to be imported, but a single copy of each work is passed by the officers on payment of the high duty. Foreign books and maps having once paid duty, or purchased in England, are delivered free, on a declaration to that effect being made.

|                                                                                       |    |    |   |
|---------------------------------------------------------------------------------------|----|----|---|
| Boots, Shoes, and Calashes, viz., women's boots, shoes, and calashes, the dozen pairs | 1  | 10 | 0 |
| Boots, the dozen pairs                                                                | 2  | 14 | 0 |
| Shoes, or with cork or double soles, quilted shoes, and clogs, the dozen pairs        | 1  | 4  | 0 |
| — of silk, satin, jean, or other stuff, kid or other leather, the dozen pairs         | 0  | 18 | 0 |
| Bottles of cut glass, for every £100 value                                            | 25 | 0  | 0 |

This duty includes decanters, scent-bottles, etc.

|                                                                                              |    |   |   |
|----------------------------------------------------------------------------------------------|----|---|---|
| Boxes of all sorts, including ladies' work-boxes, musical boxes, etc., for every £100 value. | 20 | 0 | 0 |
| Bronze—All works of art made of bronze, the cwt.                                             | 1  | 0 | 0 |

This duty relates to all bronze strictly coming under the description of, and belonging to, the Fine Arts; but all modern works of bronze, which may be applied to domestic purposes, are charged for every £100 value, £30.

|                                                                                                                               |    |   |   |
|-------------------------------------------------------------------------------------------------------------------------------|----|---|---|
| Brass manufactures, for every £100 value                                                                                      | 30 | 0 | 0 |
| Cambrics and lawns, not exceeding 8 yds. in length and $\frac{7}{8}$ of a yard in breadth, the piece, and so on in proportion | 0  | 6 | 0 |
| Cambric bordered handkerchiefs, the piece.                                                                                    | 0  | 5 | 0 |

Cambric or lawns converted into handkerchiefs are liable to the payment of duty, even though they may have been used, unless the quantity is trifling.

|                                 |   |   |   |
|---------------------------------|---|---|---|
| Cards, playing, per dozen packs | 4 | 0 | 0 |
|---------------------------------|---|---|---|

This duty amounts to a prohibition.

|                                          |    |   |   |
|------------------------------------------|----|---|---|
| Carriages, foreign, for every £100 value | 30 | 0 | 0 |
|------------------------------------------|----|---|---|

All foreign carriages are liable to this duty, whether in use or not. British-built carriages are duty free, unless purchased abroad.

|                                                                                             |    |    |   |
|---------------------------------------------------------------------------------------------|----|----|---|
| Cameos, for every £100 value                                                                | 20 | 0  | 0 |
| Casts of busts, statues, or figures, the cwt.                                               | 0  | 2  | 6 |
| China or porcelain ware, plain, without a gilt rim or other ornament, for every £100 value. | 15 | 0  | 0 |
| — painted, gilt, ornamented, for every £100 value                                           | 30 | 0  | 0 |
| Cheese, the cwt.                                                                            | 0  | 10 | 6 |
| Chocolate, the lb.                                                                          | 0  | 4  | 4 |

Cigars, per lb. . . . . 0 9 0

Duties on cigars are received upon less than 3 lbs., but any greater quantity requires a petition to the Board of Customs to be admitted and a small fine is exacted in proportion to the quantity brought.

Clocks, for every £100 value . . . . . 25 0 0

Clocks are prohibited to be imported, unless they have the maker's name on the face, and on the frame of the works, and are complete in cases or stands.

Cologne-water, each common flask . . . . . 0 1 0

Confectionary of sugar, bonbons, etc., for every  
£100 value . . . . . 20 0 0

Cotton manufactures, for every £100 value . . . . . 10 0 0

Cotton articles of manufactures, wholly or in part  
made up, for every £100 value . . . . . 20 0 0

This duty attaches on all articles of cotton, not being the wearing apparel of passengers in use, and of trifling quantity.

Crayons, for every £100 value . . . . . 40 0 0

Diamonds, free.

Drawings. See PRINTS.

Earthen-ware, for every £100 value . . . . . 15 0 0

Embroidery and needlework, for every £100 value. 30 0 0

Reasonable quantities of wearing-apparel of this description are delivered duty free; but any large quantity of needlework, whether worn or not, and all new worked caps, collars, tippets, pelerines, etc., are charged with this duty.

Feathers, ostrich, dressed, per lb. . . . . 0 1 0

Flower-roots, for every £100 value . . . . . 5 0 0

Flowers, artificial, not silk, for every £100 value. 25 0 0

Flowers, artificial, silk, for every £100 value . . . . . 30 0 0

Fossils for every £100 value . . . . . 20 0 0

This does not apply to specimens of fossils: see SPECIMENS.

Frames of pictures, drawings, etc., for every £100  
value . . . . . 20 0 0

Gauze, thread, for every £100 value . . . . . 30 0 0

Ginger, preserved, per lb. . . . . 0 0 6

Glass, plate, not more than 9 square feet, per sq. ft. 0 6 0

— not more than 14 sq. ft., per sq. ft. . . . . 0 8 0

— not more than 36 sq. ft., per sq. ft. . . . . 0 9 6

— more than 36 sq. ft., the sq. ft. . . . . 0 11 0

— manufactures, for every £100 value . . . . . 20 0 0

— and further for every cwt. . . . . 4 0 0

This applies to a variety of glass, such as tumblers, wine-glasses, etc

Gloves, habit-gloves, the dozen pairs . . . . . 0 4 0

—, men's ditto, ditto . . . . . 0 5 0



Gloves, women's long ditto, ditto . . . 0 7 0

Gloves for sale can only be imported in packages of 100 dozen pair; any quantity found in baggage, exceeding 6 dozen, requires a petition to the Board of Customs to be admitted: but quantities under 6 dozen are received at once, on payment of duty.

Hair manufactures, for every £100 value . 30 0

Harp-strings, or lute-strings, silvered, for every  
£100 value . . . 20 0 0

Hats, straw, Leghorn, etc., being new, and not  
exceeding 24 inches diameter, each . 0 5 8

——ditto, exceeding 24 inches in diameter, each 0 11 4

Horses, mares, or geldings, each . . . 1 0 0

British horses purchased abroad are liable to this duty.

Jewels, not diamonds, set, for every £100 value. 20 0 0

——not set, ditto. . . . . 10 0 0

Jewellery, being trifling in quantity, old, and actually in wear, is passed free.

Lacquered ware, for every £100 value . 20 0 0

Lace of thread, for every £100 value . 30 0 0

Liqueurs are charged with duty as spirits.

Leather manufactures, for every £100 value . 30 0 0

Linen—Articles of manufactures of linen, or of  
linen mixed with cotton, or with wool, wholly  
or in part made up, for every £100 value . 40 0 0

This duty applies to damask and other table-cloths, made up; sheets and household linen of every sort, made up, *whether worn or not*, if of foreign manufacture.

Maps or Charts, or parts thereof, plain . . . 0 0 1

coloured . . . . . 0 0 2

This duty is entirely independent of the quality of the map.

Marble manufactures, per cwt. . . . . 0 3 0

Medals of gold or silver, free

——, any other sorts of for every £100 value . 5 0 0

Minerals, for every £100 value . . . 20 0 0

——, specimen of. See SPECIMENS.

Mosaic work. See STONE.

Models of cork or wood, for every £100 value . 5 0 0

Mules, each . . . . . 0 10 0

Musical Instruments, whether old or new, for  
every £100 value . . . . . 20 0 0

Needlework. See EMBROIDERY.

Paper-hangings, painted or stained paper, or flock-  
paper, per square yard . . . . . 0 1 0

|                                                                                       |    |    |   |
|---------------------------------------------------------------------------------------|----|----|---|
| Other Paper, per lb.                                                                  | 0  | 0  | 9 |
| Pearls, for every £100 value                                                          | 5  | 0  | 0 |
| Pictures, each                                                                        | 0  | 1  | 0 |
| and farther, the square foot                                                          | 0  | 1  | 0 |
| Plate of gold, the ounce troy                                                         | 3  | 16 | 9 |
| — of silver gilt, ditto                                                               | 0  | 6  | 4 |
| — part gilt, ditto                                                                    | 0  | 6  | 0 |
| — of silver ungilt, ditt                                                              | 0  | 4  | 6 |
| — old, having been in private use of importer,<br>intended for service, silver, ditto | 0  | 2  | 6 |
| —, gold, ditto                                                                        | 1  | 0  | 0 |
| Pies, Périgord, game, and all sorts of French pies,<br>for every £100 value           | 20 | 0  | 0 |
| Plums, dried, per cwt.                                                                | 1  | 7  | 6 |
| Prints and Drawings, plain, each                                                      | 0  | 0  | 1 |
| — coloured, each                                                                      | 0  | 0  | 2 |

Drawings executed by travellers, for private use, are delivered duty free, upon satisfactory proof. The above duties are independent of the quality of the print or drawing.

|                                                                                                  |    |   |   |
|--------------------------------------------------------------------------------------------------|----|---|---|
| Seed, viz., garden seed, the lb.                                                                 | 0  | 0 | 6 |
| Silk, viz., articles of manufactures of silk, wholly<br>or in part made up, for every 100£ value | 30 | 0 | 0 |

The above duty applies only to all foreign silk articles brought by passengers for their private use. Any article of dress, etc., of silk, although for private use, not accompanying the parties to whom they belong, are liable to the following duties:—

|                             |   |    |   |
|-----------------------------|---|----|---|
| Silk turbans, or caps, each | 0 | 15 | 0 |
| Silk hats, or bonnets, each | 0 | 5  | 0 |
| — dresses, each             | 2 | 10 | 0 |

|                                                                          |    |   |   |
|--------------------------------------------------------------------------|----|---|---|
| Or at the option of the officers of the customs, for<br>every £100 value | 40 | 0 | 0 |
|--------------------------------------------------------------------------|----|---|---|

|                             |   |    |   |
|-----------------------------|---|----|---|
| Silk Crape, plain, the lb.  | 0 | 16 | 0 |
| —, figured, the lb.         | 0 | 18 | 0 |
| Silk Velvet, plain, the lb. | 1 | 2  | 0 |
| —, figured                  | 1 | 7  | 6 |

|                                                                                    |    |   |   |
|------------------------------------------------------------------------------------|----|---|---|
| Skins and Furs, viz., any article manufactured of<br>Skins or Furs, for every £100 | 75 | 0 | 0 |
| Snuff, per lb.                                                                     | 0  | 6 | 0 |

With same restriction as for cigars.

|                                |    |   |   |
|--------------------------------|----|---|---|
| Spa Ware, for every £100 value | 30 | 0 | 0 |
|--------------------------------|----|---|---|

This ware is the same as English Tunbridge ware.

|                                                                             |      |
|-----------------------------------------------------------------------------|------|
| Specimens of Minerals, Fossils or Ores, each specimen not exceeding 14 lbs. | free |
|-----------------------------------------------------------------------------|------|

|                                                                             |      |    |   |
|-----------------------------------------------------------------------------|------|----|---|
| Specimens, exceeding such weight, for every £100 value                      | 5    | 0  | 0 |
| ——— of Natural History, stuffed birds and animals; shells; and live animals | free |    |   |
| Spirits, not sweetened, the gallon                                          | 1    | 2  | 6 |
| ———, sweetened, cordials or strong waters, and liqueurs, the gallon         | 1    | 10 | 0 |
| and 1s. 4d. per gallon, in addition for glass bottles.                      |      |    |   |

Spirits, remains of passengers' stores unexpended on the voyage, may be admitted; but the duties are not to be charged on any quantity less than a pint of ordinary drinkable spirits; or half a pint of eau de Cologne, or other cordial water, or any medicated or perfumed spirits, or liqueurs, when imported in the baggage of passengers for private use.

|                                            |    |   |   |
|--------------------------------------------|----|---|---|
| Steel manufactures, for every £100 value   | 20 | 0 | 0 |
| Stone, sculptured or Mosaic work, per cwt. | 0  | 2 | 6 |

Small mosaics are liable to a duty of £20 per cent.

|                                                 |    |   |   |
|-------------------------------------------------|----|---|---|
| Succades, and all preserved sweetmeats, per lb. | 0  | 1 | 3 |
| Sugar, refined, per cwt.                        | 8  | 8 | 0 |
| or 1s. 6d. per lb.                              |    |   |   |
| Sulphur impressions, for every £100 value       | 5  | 0 | 0 |
| Telescopes, do.                                 | 30 | 0 | 0 |
| Tobacco, per lb.                                | 0  | 9 | 0 |

With same restrictions as cigars.

|                                                                          |    |   |   |
|--------------------------------------------------------------------------|----|---|---|
| Tobacco-pipes, clay or porcelaine, for every £100 value                  | 30 | 0 | 0 |
| ———, wood, meerscham, etc. do.                                           | 20 | 0 | 0 |
| Toys, for every £100 value                                               | 20 | 0 | 0 |
| This includes, besides childrens' toys, a variety of trifling ornaments. |    |   |   |
| Truffles, the lb.                                                        | 0  | 1 | 0 |

But preserved truffles, imported in bottles, pay 20 per cent. in addition to the duties on the bottles, as common green glass.

|                                                                                                                                                                                   |    |   |   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|---|---|
| Turnery, for every £100 value                                                                                                                                                     | 30 | 0 | 0 |
| Vases, ancient, not being stone or marble, for every £100.                                                                                                                        | 5  | 0 | 0 |
| Wares, Goods, and Merchandise, wholly or in part manufactured, such as are usually imported by passengers, and are not particularly mentioned in this table, for every £100 value | 20 | 0 | 0 |

This includes a great variety of articles; among others, bracelets, buckles, combs, chains for the neck, ear-rings, brooches, and other articles of jewellery, being new; articles of or-molu, household furniture, and other goods (not being wearing-apparel), whether old or new.

Wares, Goods, and Merchandise, not being wholly or in part manufactured, usually imported by travellers, and not particularly mentioned in this table, for every £100 value . . . . 5 0 0

This applies to articles in the raw state, which have not undergone any process of manufacture. Under this head of duty, game, poultry, wild fowl, etc., are also charged.

Watches of all sorts, for every £100 value . . . . 25 0 0

Watches and fowling-pieces, whether new or old, and although forming part of passengers' baggage, must be regularly entered, and charged with duty. But one pair of pistols, if old and used, brought by passengers in their baggage, will be delivered duty free.

Water, mineral, the gallon . . . . 0 0 1

Wine of all sorts, the gallon . . . . 0 5 6  
and 1s. 4d. per gallon in addition for glass bottles. . . . .

Woollens, viz. manufactures of wool, not being goat's wool, or of wool mixed with cotton, for every £100 value . . . . 15 0 0

This includes ladies' merino and other sorts of cloth.

Woollen articles of manufacture, not being goat's wool, or of wool mixed with cotton, wholly or in part made up, for every £100 . . . . 20 0 0

New merino dresses and new cloth coats, etc., are charged with this duty; but such articles as are *bona fide* wearing-apparel, old and worn, are delivered duty free.

Worsted yarn of all sorts, the lb. . . . . 0 0 6

**DUTIES ON ARTICLES IMPORTED FROM ENGLAND INTO FRANCE.**—Extracted from the official tariff published by government :—

[Ten per cent. is to be added, and is claimed, in addition to the duties specified. Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Clothes and linen, having been worn, free, if not considered more than needful for the passengers. Parties going to reside in France, and wishing to take their furniture, linen, plate, etc., must apply to the Director General, at Paris, sending a statement of the articles, and, if they can be admitted, generally pay 15 per cent. on the value; if a piano forms part, the duty on it is considerably reduced. Various articles which were lately absolutely prohibited, even when they made a part of passengers' baggage, are now admitted,

not in an obligatory but discretionary way, and are charged with a duty of 30 or rather 33 per cent., the *décime* (the tenth) included. Those articles consist of all sorts of wearing-apparel. The same favour is extended to portions, and sometimes to whole pieces, which have not or have scarcely been made up. In those cases, the condition and the supposed intentions of such passengers as may happen to have brought with them great or small supplies of the same are taken into consideration. According to the Customs regulations, every thing that is new, or has not been used, either made or not made up, must be declared before the examination of the baggage takes place, under penalties of seizure and fine. But the Custom House officers generally tax those things not duly declared, or give them back to the owners for re-exportation.]

Beer, ale or porter, 6 fr. (5s.) the hectolitre (about 100 bottles).

Books, Foreign, in dead or living languages, 10 fr. (8s.) per 100 kils. (200lb.)

— in French printed abroad, 100 fr. (£4) per 100 kils.

Boots and shoes, prohibited.

Boxes, Spa work, 200 fr. (£8) per 100 kils. (200 lb.)

— white wood, 15 per cent. on value.

Bronze, manufactured, prohibited.

Calicoes, prohibited.

Cards, prohibited.

Carpets, of woollen and linen thread, the chain of thread, 250 fr. to 300 fr. (£12) per 100 kils. (200 lb.)

—, silk, and mixed with thread, 306 fr. (£12 4s. 5d.) per ditto.

—, other sorts prohibited.

Carriages. One-third of the value of the carriage to be deposited on importation, and three-fourths of this sum returned if exported within three years. [The real value is never given.]

Cheese, 15 fr. (12s.) per 100 kils.

Clocks, prohibited.

Cotton manufactures, ditto.

Diamonds, rough, 50 c. (43½d.) per hectogramme, (3½ oz.)

—, cut, 1 fr. (9½d.) per ditto.

Earthen-ware, common, 49 fr. per 100 kils.

Embroidery, prohibited.

- Frames (picture, etc.), 15 per cent.  
 Furniture of all sorts 15 per cent.  
 Glass, for domestic use, prohibited.  
 Gloves, prohibited.  
 Horses, 25 fr. (£1.)  
 ——— Colts, 15 fr. (12s.)  
 Hardware, generally prohibited.  
 Jewels, set in gold, 20 fr. (16s.) per hectogramme.  
 ———, ditto silver, 10 fr. (8s.) ditto.  
 Lace, cotton or linen, worked with the hand, 5 per cent.  
 Lace, silk, 15 per cent.  
 Lacquered ware, generally prohibited.  
 Leather manufactures, prohibited.  
 Linen, for personal or household use, free, unless there be a large quantity; in such case a permit must be obtained from the Director of the Customs.  
 Liquors, 100 fr. to 200 fr. (£4 to £8) per hectolitre (about 100 bottles.)  
 Maps, 300 fr. (£12) per 100 kils. (200 lb.)  
 Musical instruments, viz :—  
     Flutes, 75 c. (6d.) each.  
     Violins, guitars, etc., 3 fr. (2s. 4d.) ditto.  
     Harps, 36 fr. (£1 8s. 10d.) ditto.  
     Piano-fortes, square, 300 fr. (£12) ditto.  
     ———, grand, 400 fr. (£16) ditto.  
 Paper, white or ruled for music, 150 fr. (£6) per 100 kils.  
 Pictures, 1 per cent. on value, and 15 per cent. on the frames.  
 Plate, new or used, in gold or gilt, 10fr. (8sh.) per kilogramme, exclusive of stamp-duty at the bureau de garantie; in silver 3 fr. (2s. 6d.) ditto.  
 Plated Ware, prohibited.  
 Porcelaine, common, of one colour, and without gold or ornaments, 164 fr. (£6 11s.) per ditto.  
 ———, fine, 327 fr. (£13 1s.) per ditto.  
 ———, with gold ornaments, prohibited.  
 Prints, 300 fr. (£12) per ditto.  
 ——— Drawings, 1 per cent. on value.  
 Silk goods, all silk, plain, 16 fr. (12s. 10d.) per kil. (about 2 lb.)  
 ———, figured, 19 fr. (15s. 2d.) per ditto.  
 ———, brocaded, 19 fr. (15s. 2d.) per ditto.  
 ———, with gold and silver, 31 fr. (£1 4s. 10d.) per do.

Silk goods, brocaded, false, prohibited.

———— mixed with thread, 13 fr. (10s. 5d.) per ditto.

———— mixed with gold and silver, 17 fr. (13s. 7d.) per kil.  
(about 2 lb.)

Skins, prepared, generally prohibited.

Sticks and canes from India, 80 fr. (£3 4s.) per 100 kils. (200 lb.)

———— from other places, 160 fr. (£6 8s.) per ditto.

Tea, from China, 1 fr. 50 c. (1s. 3d.) per kil. (2 lb.)

————, from other places, 5 fr. (4s.) per ditto.

Telescopes, 30 per cent.

Toys, 80 fr. (£3 4s.) per 100 kils. (200 lb.)

Wine, ordinary, by sea, including port, 35 fr. (£1 8s.) per  
hectolitre, (about 100 bottles.)

————, Sherry, Malaga, etc., 100 fr. (£4) per ditto.

Woollens, prohibited:

## CHAPTER I.

### GEOGRAPHICAL SITUATION AND CLIMATE OF PARIS. POPULATION.

PARIS is situated in 48° 50' 14" north latitude, and 2° 28' 15" east longitude from Greenwich, or 20° 11' from the meridian of Ferro. The longest day in this capital is therefore 16 hours 6 minutes, and the shortest 8 hours 10 minutes. The distance of Paris from the principal towns of Europe and France is as follows:—

| From                 | Leagues. | From                 | Leagues |
|----------------------|----------|----------------------|---------|
| Amsterdam . . . .    | 123      | London . . . . .     | 105     |
| Berlin . . . . .     | 245      | Lyons . . . . .      | 119     |
| Bordeaux . . . . .   | 147      | Madrid . . . . .     | 320     |
| Brussels . . . . .   | 78       | Marseilles . . . . . | 208     |
| Calais . . . . .     | 67       | Milan . . . . .      | 214     |
| Constantinople . . . | 650      | Munich . . . . .     | 190     |
| Copenhagen . . . .   | 272      | Naples . . . . .     | 474     |
| Dresden . . . . .    | 260      | Rome . . . . .       | 382     |
| Dunkirk . . . . .    | 68       | Stockholm . . . . .  | 471     |
| Frankfort . . . . .  | 140      | St. Petersbourg . .  | 580     |
| Geneva . . . . .     | 130      | Stuttgart . . . . .  | 148     |
| Hamburgh . . . . .   | 221      | Venice . . . . .     | 245     |
| Lisbon . . . . .     | 456      | Vienna . . . . .     | 280     |

The circumference of Paris is 23,755 mètres, or 25,979 yards; and its area contains 34,596,000 square mètres, or 40,378,923 square yards. Its meridian from north to south is 5,505 mètres, or 6,020 yards; and the greatest perpendicular to its meridian from east to west is 7,807 mètres, or 8,538 yards. The greatest mean heat is 27° Réaumur, though in 1802 it rose to 29½°. The mean degree of cold is 7° below zero; but in 1788 the thermometer fell to 16½ below freezing point or zero. The mean temperature is 10° above zero. The greatest height of the barometer is 28½ inches, the least 27¼ inches, and the mean 28 inches. The average quantity of rain per annum is 20¼ cubic inches per square inch. The prevailing winds are S. W. and N. E. The climate is, however, variable, and the winters are sometimes severe; snow does not lie long, and fogs are not frequent; while the general tendency of the climate is not unfavourable to health. The city lies in the midst of a vast plain, through which the Seine winds, and which comprise that series of geological formations to which the capital has given its name. The *Paris basin*, which has the great chalk formation for its lowest stratum exposed by natural denudations, comprises the following geological beds in an ascending order:—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (freshwater); gypsous strata alternating with marles, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata of the general series are famous in commerce—one for furnishing the limestone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (1) The surface of this plain is any thing but barren, though not remarkable for an exuberant fertility; the manure, however, furnished by the capital supplies any natural deficiency of the soil, and the lighter species of grain, vegetables, fruit-trees, and vines, flourish here in perfection. (2)

(1) The details of the geological structure of that part of France in which Paris is situated have been fully described, first by the late illustrious Professor Cuvier, and next by Messrs. G. Cuvier and Brongniart, in their elaborate work on that subject.

(2) The last official returns of the area, cultivation, etc., of the department of the Seine are as follows:—area, 24 square leagues. Arable land, 29,295 hectares, or 72,558 acres; meadow land, 1,543 hectares, or 3,811 acres; vineyards, 2,784 hectares, or 4,876 acres; woods, 1,354 hectares, or 3,344 acres; waste lands, 249 hectares, or 615 acres; roads and public ways, 2,649 hectares, or 6,543 acres; forest land, 2,293 hectares,



**RIVERS.**—The Seine, which traverses the capital from south-east to north-west, rises in the forest of Chauceaux, 2 leagues from St. Seine, in the department of the Côte-d'Or. It receives the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it, after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The shortest distance from its source to its mouth is 70 leagues; and the length of its course, in the interior of Paris, is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres; at the Pont Neuf 263 mètres, and at the Pont d'Iena 136 mètres. The mean velocity of the water is 20 inches in a second. There is a great difference in the level of the water in summer and winter: in the former season it is very low, the bottom appears in many places, and in some it is often fordable; during the latter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres, about 18 feet, above its bed, the lower parts of the town and of the adjacent country are liable to be inundated.

The following table of the greatest heights attained by the waters of the Seine is extracted from a memoir by M. Dausse on the variations of the level of the river:—

| Dates.        | Height of water above<br>zero on the scale at<br>the Pont de la Tournelle | Dates.        | Height of water above<br>zero on the scale at<br>the Pont de la Tournelle |
|---------------|---------------------------------------------------------------------------|---------------|---------------------------------------------------------------------------|
| July 11, 1645 | . 9.04 mètres.                                                            | Nov. 14, 1764 | . 7 mètres.                                                               |
| Mar. 1, 1658  | . 8.80                                                                    | Feb. 4, 1799  | . 6.97                                                                    |
| Dec. 25, 1740 | . 7.90                                                                    | Jan. 1751     | . 6.70                                                                    |
| Jan. 1651     | . 7.80                                                                    | Mar. 3, 1807  | . 6.70                                                                    |
| Jan. 1649     | . 7.65                                                                    | Mar. 4, 1784  | . 6.66                                                                    |
| Mar. 1711     | . 7.55                                                                    | May 8, 1836   | . 6.4                                                                     |
| Mar. 1690     | . 7.50                                                                    | Mar. 1817     | . 6.30                                                                    |
| Jan. 3, 1802  | . 7.32                                                                    |               |                                                                           |

It is remarkable that the greatest inundation, which rose more than 9 mètres, took place in summer.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saone by the canal de Bourgogne, and with the Somme and the Scheldt by the canal of St. Quentin. The Seine, which receives a considerable accession to its waters by the junction of the Marne at Charenton, is navigable for barges of large burthen as far as Paris, and

or 5,663 acres; houses, 47,804; mills, 77; manufactories, 450; proprietors, 67,913.—**CADASTRE DE LA FRANCE**, par M. Duchâtel.

even above; but they are obliged to be built with flat bottoms, and of a peculiar form, to suit the nature of the stream. The navigation is open at all times, except when the waters are unusually low or high, or when the thermometer falls to 10° below zero, at which temperature the river is frozen. In its course through Paris the Seine forms three islands: the most eastern, called the *Ile Louviers*, about 1,200 feet in length, is uninhabited, and serves as a dépôt for fire-wood. The next is the *Ile St. Louis*, about 1,800 feet long, and which has been built on since the time of Louis XIII. The most western of the three islands was the ancient seat of Paris, and is still called the *Ile de la Cité*; it formerly terminated at the rue de Harlay, but its prolongation was effected in the reign of Henry IV., by annexing to it two small islands.

The little stream of the Bièvre, or the *Gobelins*, as it is sometimes called, rises between Bourriers and Guyencourt, near Versailles, and, after a course of about 8 leagues, falls into the Seine, above the *Jardin des Plantes*: it is not navigable, nor is its water potable; but it is useful by setting in motion several mills, and is excellent for dyeing and tanning. (1)

POPULATION OF PARIS.—In 1788, according to the official returns, the population amounted to 599,569 individuals; in 1816 to 662,000; and in 1819 to 715,000; by the last census in 1836, the population of Paris, exclusive of strangers and troops, was 909,126; and of the whole Department of the Seine, 1,106,891. The total number of births in the capital for the same year was 28,942; deaths, 24,057; marriages, 8,308; still-born children, 1,787. Of the births, 14,645 were males, and 14,297 females; 4,772 took place in hospitals, etc.; 9,633 were illegitimate: viz., 4,860 males, and 4,773 females, of which 2,667 were recognised by their parents. Of the deaths, 12,014 were males, and 12,043 were females; 14,645 persons died at their own homes, 8,335 in civil hospitals, 724 in military hospitals, 64 in prisons, and 289 were deposited at the Morgue: viz., 241 males, and 48 females. The most populous arrondissements are the 12th, 2nd, and 8th; the least populous are the 4th and 9th. (2)

(1) A project has been submitted to government for lining the bed of this river, within the town, with masonry, and for regulating the quantity of water.

(2) The total population of France in 1820 was 30,451,187; in 1831, it was 32,560,934; and in 1836, the time of the last census, it was 33,340,190. The total number of births during 1836 was 979,821; deaths, 776,700; mar-

Of the population of Paris it has been calculated that nearly one-half are working people, the rest being occupied in some trade or profession, or living upon their income. There are about 80,000 servants, and nearly the same number of paupers. Nearly 15,000 patients are always in the hospitals, and about four times that number pass through them in the course of the year. The numbers of foundling children supported by the state, and of old and infirm persons incapable of work, are equal, being in each case about 20,000. The population of the prisons, though it varies at different periods, is generally nearly 4,000. (1)

It has been remarked that families constantly residing in

riages, 274,143. To this we may add, that it appears from the official accounts for the last 17 years, that the proportion of births of boys to those of girls, for the whole country, is as 16 to 15, in the case of legitimate children, and as 23 to 22 for illegitimate children. For every natural child born there are 13.1 legitimate children. The deaths of males surpass those of females in the proportion of 55 to 54. One marriage is reckoned annually for every 131.1 inhabitants, and for every 4 births; 3.75, or nearly 4 legitimate children are born to every marriage. One death takes place for every 39.5 inhabitants and every 1.22 births. One birth occurs for every 32.5 inhabitants and for every 0.82 deaths, giving the proportion of nearly 10 births to 8 deaths. The total increase of the population is by 1-182d part of the whole annually; hence it increases by 1-10th every 17 years, and in 126 years would become the double of what it is now. If the relations of births and deaths to the whole population be considered as nearly stationary, then the number 32.5 will give the number of years which form the mean duration of life. Before the great Revolution in France, the statistical tables then published assigned only 28.75 years as the average duration of life; and this increase of 3 years is to be attributed to the introduction of vaccination, and to greater comforts being disseminated among the lower classes. Much more curious information upon this subject is to be found in the "Annuaire du Bureau des Longitudes," from whence the above is extracted.

(1) The accurate enumeration and classification of the population of a large capital is always a work of the greatest difficulty, and perhaps cannot be performed. Still, in a city like Paris, surrounded by walls, where a strict system of police is maintained, and where the name as well as occupation of any individual citizen can be immediately ascertained, it is certainly a subject of surprise that there are no published returns of the classification of the inhabitants, which come at all near the truth. As to the average numbers of the floating population of foreigners and visitors, they have never been calculated at different seasons of the year. All the published accounts of the classification of inhabitants are grossly incorrect, and have no sufficient data to go upon. It has therefore been judged better, in the absence of all public and authentic information on this subject, to give the reader only approximate results in some of the leading cases, instead of attempting to present a table, the authority of which would necessarily be very doubtful.

Paris soon become extinct, and that out of the whole population of the town there are perhaps not more than 1,000 individuals, who can reckon their ancestors, as inhabitants of Paris from father to son, as far back as the reign of Louis XIII. The effects of this mortality are observed to be more active upon males than females. A Parisian youth of the second or third generation has almost the form and manners of a woman; he has seldom any children that live; and from hence it may be inferred that all families, which, whether from taste or necessity, pass their lives in a town residence or a shop, are irrevocably doomed to extinction. Those that pass the summer in the country last longer than the others, as may be seen in the case of some ancient noble families that have not been established in the capital more than a century. The class of the nobles has however become much weakened since they have given up inhabiting their castles and manors: and the massive architecture of the hotels of the Faubourg St. Germain no longer corresponds to the diminished stature of their inhabitants.

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## CHAPTER II.

### GOVERNMENT. CIVIL, MILITARY, AND JUDICIAL.

According to the Charter, as fixed in 1830, the government of France is conducted by three powers: 1. The King, governing by his ministers, and in whose name all justice is administered; 2. The Chamber of Peers, the number of whom, at present, 302, is unlimited; they are nominated for life by the King, can enter the Chamber at 25, and vote at 30 years of age; 3. The Chamber of Deputies, the number of whom is 459, chosen by the electoral colleges of each department for 5 years. (1) To be eligible as a deputy a person must be a native of France, 30 years of age, and must pay 500 francs annually in direct taxes. The electors must be 25 years of age, and pay 200 francs in direct taxes. The President is named by the

(1) Of the deputies, at least 200 are either salaried, or hold offices under government.

**Chamber.** The two Chambers must be convoked once a-year at least, and at the same time : they can be prorogued, and the Chamber of Deputies dissolved at the pleasure of the King. In case of dissolution, a new Chamber must be elected and convoked within three months.

**COUNCIL OF STATE.**—The number of Councillors, Masters of Requests, and Auditors, composing this council, is indefinite; they are all nominated by the King, and are divided into four committees—of legislative administration; interior and commerce; finances; war, marine, and colonies. The council is presided by the King, or the President of the Council of Ministers, or the Keeper of the Seals. The Ministers and the Directors of Administrations have a deliberative voice in it. All projects of law and ordonnances intended to be submitted by government to the legislature are discussed in this council, and its deliberations are public. The Secretary's office is at 58, rue St. Dominique St. Germain. The Committee of Legislative Administration assembles at 58, rue St. Dominique St. Germain; of Interior and Commerce, at 60, rue de Lille; of War, Marine, and Colonies, at 84, rue St. Dominique St. Germain; and of Finances, at 48, rue de Rivoli.

**COUNCIL OF MINISTERS.**—This council is composed of the Secretaries of State, who assemble under the presidency of the King, the President of the Council, or one of their own number. They deliberate on administrative legislation, on all that concerns the general police, the safety of the throne and kingdom, and the maintenance of the royal authority. All royal ordonnances must be countersigned by one or more of the Ministers : they are responsible for all acts of the King, and may be impeached by the Chamber of Deputies, but must be tried by the Chamber of Peers.

**MINISTER FOR FOREIGN AFFAIRS.**—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, etc. The office for passports, etc., 16, rue Neuve des Capucines, is open daily from 11 to 4 o'clock. His residence is on the Boulevard des Capucines.

**MINISTER OF WAR.**—The duties of this Minister comprehend all that relates to the movements, discipline, and maintenance of the army, and all military manufactories and establishments. The government of Algiers is also under

his jurisdiction. Residence and office, 82, rue St. Dominique.

**MINISTER OF THE MARINE AND THE COLONIES.**—This Minister is charged with the superintendence of the navy, the dock-yards, ports, and generally all that relates to the naval service of the country and its colonial government. Residence and office, 2, rue Royale.

**MINISTER OF FINANCE.**—Under the direction of this Minister are placed the taxes, national debt, the sinking fund, the customs, the post-office, mint, forests, extraordinary domains, and all establishments which yield a product to the royal treasury. Residence and offices, 48, rue de Rivoli.

**MINISTER OF COMMERCE AND PUBLIC WORKS.**—This Minister takes cognizance of all laws and regulations affecting the customs and commerce, companies, patents, weights and measures, agriculture, fairs, markets, and all public works. Residence and offices, 26, rue de Varennes.

**MINISTER OF THE INTERIOR.**—The office of this Minister is to correspond with the prefects, and all officers attached to the internal government of the kingdom; to execute the laws of elections, to superintend the police, to attend to the organization of the national and municipal guards, to watch over the offences of the press, the theatres, etc. He has also the direction of all institutions relating to the fine arts, of all public buildings, monuments, etc. His residence is at 101, rue de Grenelle St. Germain. The offices are at the Quai d'Orsay.

**MINISTER OF JUSTICE AND PUBLIC WORSHIP.**—To this Minister all judges and law officers, crown lawyers, notaries, etc., are subordinate: letters of pardon, of naturalization, etc., are also granted by him. He regulates every thing concerning public worship, the expenses of the clergy, ecclesiastical edifices, etc.; the direction of the royal printing-office also falls within his jurisdiction. His residence is at 11, Place Vendôme; the offices are at 22, rue Neuve de Luxembourg.

**MINISTER OF PUBLIC INSTRUCTION.**—This Minister superintends the University of France, colleges, schools, etc. The Institute, all scientific and literary societies, all public libraries and museums, all medical establishments, etc., are also under his administration. His residence is at 116, *bis*, rue de Grenelle St. Germain.

All the ministers have stated hours for public business,

official receptions, etc., which may be known at their bureaux.

To this account of the functions of the different ministers may be added the amount of the budget for 1839:—

|                                      | Francs.          |
|--------------------------------------|------------------|
| War . . . . .                        | 237,985,187      |
| Public Instruction . . . . .         | 13,744,667       |
| Interior . . . . .                   | 74,886,882       |
| Commerce and Public Works . . . . .  | 57,700,277       |
| Finance . . . . .                    | 20,970,629       |
| Marine . . . . .                     | 66,215,957       |
| Justice . . . . .                    | 35,464,589       |
| Foreign Affairs . . . . .            | 7,960,700        |
| National Debt . . . . .              | 331,361,843      |
| Dotations . . . . .                  | 17,014,100       |
| Expenses of Collection, etc. . . . . | 121,832,341      |
| Pensions, etc. . . . .               | 57,717,655       |
| Total . . . . .                      | 1,042,854,827(1) |

**CIVIL LIST.**—Independent of the ministers, there are the different administrations of the civil list and of the estates of the royal family.—*Intendance Générale de la Liste Civile*, 9, Place Vendôme.—*Administration Générale du Domaine Privé du Roi*, 216, rue St. Honoré.—*Administration des Biens du Duc d'Angoulême*, 118, rue de l'Université.

**ROYAL HOUSEHOLDS.**—Their arrangement is as follows:—The *King* has 14 aides-de-camp, 9 officiers d'ordonnance, 1 secretary, 1 under secretary, 1 écuyer commandant, and 2 écuyers.—The *Queen* has 1 almoner, 1 lady of honour, 6 ladies, 1 chevalier d'honneur, 1 secretary, and 1 librarian.—The *Princess Clémentine* has 1 lady of honour and 3 ladies.—The *Duke of Orleans* has 1 premier aide-de-camp, 2 aides-de-camp, 5 officiers d'ordonnance, 1 premier écuyer, 1 écuyer, 1 secretary, and 1 surgeon in ordinary.—The *Duchess of Orleans* has 1 lady of honour, 3 ladies, 1 lady reader, 1 chevalier d'honneur, 2 deputy chevaliers d'honneur, 1 secretary, and 1 physician in ordinary.—The *Duke de Nemours* has 2 aides-de-camp and 1 secretary.—The *Prince de Joinville* has 1 aide-de-camp and 1 secretary. The two young Princes have each a tutor.—The *Princess Adelaide d'Orléans* has 1 lady of honour, 3 ladies, 1 chevalier d'honneur, 1 secretary, and 1 chef du secrétariat. Besides the above functionaries, there

(1) This sum is equivalent to £41,714,123 sterling.

is a numerous list of medical officers, military commandants of palaces, and other functionaries attached to the court.

**ORDRE ROYAL DE LA LÉGIION D'HONNEUR.**—The Legion of Honour was instituted by a law of 29 Floréal, an 10 (1802), for the recompense of civil and military merit, as well as length of public service. The King is chief and grand master of the order, which is entrusted for its administration to a grand chancellor, and is composed of chevaliers, officers, commanders, grand officers, and grand crosses. The members are nominated for life, but lose their privileges by any act that causes the suspension or abolition of their rights as French citizens. The number of chevaliers is unlimited, and is about 50,000 at the present time; that of officers is fixed at 2,000, of commanders at 400, of grand officers at 160, of grand crosses at 80. The princes of the royal family, or of the blood, and all foreigners upon whom the king bestows the order, are not included in these numbers. Foreigners are only admitted, not received, into the order, and do not take the oaths. The decorations, which are commonly worn at the button-hole of the left breast, vary according to the different ranks. Every member of the Legion of Honour created before 1814, or who is a sub-officer or soldier, is entitled to a pension of 250 fr. per annum; but not the others. Among the foreign members of the order are 11 crowned heads and sovereign princes. Attached to the Legion of Honour are the establishments for the education of the daughters, nieces, and sisters of the members, an account of which will be found under the head of *Public Institutions*. The grand chancellor resides in the hotel of the order, in the rue de Lille, where the offices of his administration are situated.

**MILITARY GOVERNMENT.**—The regular army of France is composed as follows:—

|                                      | Men.    | Horses. |
|--------------------------------------|---------|---------|
| Staffs . . . . .                     | 812     |         |
| Staffs of Fortified Places . . . . . | 432     |         |
| Infantry . . . . .                   | 197,238 |         |
| Cavalry . . . . .                    | 50,016  | 40,360  |
| Artillery . . . . .                  | 27,933  | 9,730   |
| Engineers . . . . .                  | 6,313   | 54      |
| Gendarmerie . . . . .                | 17,008  | 11,330  |
| Sapeurs Pompiers . . . . .           | 636     |         |
| Waggon Train and Workmen . . . . .   | 4,827   | 613     |



|                                                                                             |         |        |
|---------------------------------------------------------------------------------------------|---------|--------|
| Military Intendance . . .                                                                   | 252     |        |
| Sanitary Service . . .                                                                      | 1,202   |        |
| Administration of Hospitals, Sub-<br>sistence, Clothing, and Camp-<br>ing Departments . . . | 751     |        |
| Veterans . . .                                                                              | 4,000   |        |
|                                                                                             |         | <hr/>  |
| Total (1) . . .                                                                             | 311,419 | 63,087 |

The garrison of Paris is generally composed of about 30,000 men, and at present consists of 10 regiments of infantry, 3 of cavalry, and 1 of artillery.

*General Staff of the First Military Division, 1, rue de Lille.—Staff of the Garrison of Paris, 7, Place Vendôme.—Court Martial, 39, rue du Cherche-Midi.*

**NATIONAL GUARD.**—The national guard of the department of the Seine consists of 12 legions of infantry for the 12 arrondissements of Paris, 4 legions for the banlieue; 1 legion of cavalry for Paris, and 2 squadrons for the 1st and 2d legions of the banlieue. The total force, though variable, is about 60,000 men; of whom 1,784 are officers, and 9,500 sub-officers. The corps of artillery, disbanded in 1832, has not since been reorganised. Each legion of infantry of Paris is composed of 4 battalions; those of the banlieue, of 9, 8, 6, and 4 battalions; the legion of cavalry, called the 13th, consists of 6 squadrons. The état-major général is on the Place du Carrousel.

**MUNICIPAL GUARDS.**—The municipal guards consist of 2 battalions of infantry of 4 companies each, the company containing 128 men and 2 squadrons of cavalry, each of 98 men, amounting altogether to 1,443 men and officers. Their barracks are in the rue Mouffetard, the Place Royale, faubourg St. Martin, and rue de Tournon. This corps is under the orders of the prefect of police.

**SAPEURS POMPIERS.**—The battalion of sapeurs pompiers, or firemen, contains 636 men and officers, and is divided into 4 companies; 134 are on duty every day at the theatres, etc., and 162 are always in the guard-houses of the different arrondissements. Their barracks are at 20, Quai des Orfèvres, 126, faubourg St. Martin, 4, rue de la Paix, 9, rue Culture Ste. Catherine, and 15, rue du Vieux Colombier. They are

(1) When on the war establishment, it is 420,265 men and 121,892 horses.

(2) In 1836 there were 1,557 fires in Paris, of which 1,394 were caused by negligence; 15 deaths were thereby occasioned.

also under the orders of the prefect of police, and a great number of engines and other means for extinguishing fire are at the disposal of this most efficient corps. (2)

**COURTS, TRIBUNALS, ETC.**—The Minister of Justice is the supreme head of all the judicial courts in the kingdom, and keeper of the seals. To him belongs the superintendence of the entire judicial system, and of the body of notaries.

**COURT OF CASSATION, Palais de Justice.**—This is the supreme court of appeal from all the tribunals of France. When presided by the minister of justice, it can censure the *cours royales*, or inferior courts of appeal, and can, for grave reasons, suspend the judges from their functions, or summon them to render an account of their conduct. It does not take cognizance of affairs themselves, but only sets aside sentences, in cases of informality or misapplication of the law; after which it refers the affair itself to a competent tribunal. Generally speaking, there is no appeal to this court from the sentences of justices of the peace, or from those of military and naval courts. The time allowed for making an appeal, in civil matters, is three months; in criminal matters, misdemeanours, and breaches of police regulations, only three days.

The Court of Cassation is composed of a president, 3 vice-presidents, and 45 counsellors, nominated for life by the king. It is divided into 3 sections, called sections of *requests*, of *civil* and of *criminal* cassation. With the Court of Cassation is a procureur-général of the king, six *avocats-généraux*, a chief registrar, and 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court, and in the king's councils. The two civil sections have a vacation, but the criminal section always continues sitting. (1)

**COUR DES COMPTES.**—This court is the next in rank to that of Cassation, and enjoys the same prerogatives. It examines all the principal accounts of the kingdom, and consists of a chief president, 3 presidents, 18 masters of accounts, 80 *référéndaires*, a procureur-général of the king, and a registrar. It is divided into three sections or chambers. The first decides matters relating to the public receipts; the second, such as relate to the public expenditure; and the third,

(1) The number of decrees pronounced by the Court of Cassation, between September 1, 1837, and August 31, 1838, was 2,077, viz.: Chamber of Requests, rejected 323, admitted 282; Civil Chamber, rejected 81; quashed 131; Criminal Chamber, rejected 939, quashed 321.

the receipts and expenses of the *communes*. Vacation from September 1 to November 1.

**COUR ROYALE, Palais de Justice.**—This court is composed of a chief president, 5 presidents, 54 counsellors, 7 auditor-counsellors, a procureur-général of the king, 4 avocats-généraux, 11 deputy-advocates, and a registrar. It is divided into 5 chambers; 3 civil, one of appeal from sentences for misdemeanours, and one for indictments, exclusive of the Court of Assizes, which holds two sessions monthly, and consists of one section or two, according to the number of prisoners for trial. For the assizes, the keeper of the seals, or the first president, appoints a certain number of counsellors as judges. Audiences are given every day, except Sundays and holidays, from 9 till 12. The advocates who attend this court are very numerous. An office for gratuitous counsel to the indigent is open every Tuesday from 1 to 4, in the library of the order of advocates, at the Palais de Justice. The solicitors or attorneys attached to this court, called *avoués*, are licentiates in law. They have a *chambre* for maintaining their own discipline and regulations. Vacation from Sept. 1 to Nov. 1.

**TRIBUNAL DE PREMIÈRE INSTANCE, Palais de Justice.**—This court consists of 1 president, 7 vice-presidents, 34 judges, among whom are 10 judges of instruction, 14 supplementary judges, a procureur-du-roi, 15 deputy procureurs, 1 chief registrar, and 22 sworn registrars. It is divided into 8 chambers. The court sits every day except Sundays and Mondays. Vacation from September 1 to November 1.(1)

**TRIBUNAL DE COMMERCE, at the Exchange.**—The judges of this court are respectable merchants, principally heads of ancient houses, who are nominated in a general assembly of merchants, and confirmed by the king. The tribunal is com-

(1) The number of causes entered on the list of this court, from November 1, 1837, to the same day in 1838, was 9,151; number of judgments delivered, 9,143; causes withdrawn or settled out of court, 447; remaining to be tried, 2,498; orders for confinement as a paternal correction, 340; personal arrests by the gardes du commerce, 1,848. Criminal and correctional cases entered at the Registrar's office, 12,442; at the Procureur-General's office, 12,540. Number of prisoners interrogated, 9,452; committed, 5,656; set at liberty, 3,795. Orders for trial before the Court of Assizes, 676; before the Tribunal of Correctional Police, 1,349; before the Tribunal of Simple Police, 4; orders of dismissal of complaints, 1,573; orders founded on the incompetence of the tribunals, for commissions to examine witnesses, etc., 609; total of orders, 4,211. Number of judgments by the Tribunal of Correctional Police, 8,223.

posed of a président, 8 judges, 15 deputy-judges, and has a registrar, under-registrars, and huissiers. Attached to this court are 10 officers, called gardes du commerce, who apprehend such persons as the tribunal decides shall be arrested.

**TRIBUNAL OF MUNICIPAL POLICE, Palais de Justice.**—The justices of the peace sit here alternately, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution.

**TRIBUNAUX DE PAIX.**—In each municipal arrondissement there is a *tribunal de paix*, principally for the adjustment of disputes relative to money matters, which holds its sittings as follows :—1st arrondissement, 9, rue d'Anjou; 2d, 2, rue Pinon; 3d, 10, rue Hauteville; 4th, 4, Place du Chevalier du Guet; 5th, 20, rue de Bondy; 6th, 9, rue du Puits Vendôme; 7th, 32, rue du Roi de Sicile; 8th, 14, Place Royale; 9th, 88, rue St. Antoine; 10th, 7, rue de Grenelle; 11th, 10, rue Garancière; 12th, 161, rue St. Jacques.

**ADVOCATES.**—The order of advocates is very numerous, comprising upwards of 900 members, and justly celebrated for talent and learning. They have a bureau for gratuitous advice to the poor, at their library, in the Palais de Justice.

**AVOUÉS.**—The avoués act in courts of law as solicitors and attorneys; in certain cases they have the right of pleading: and they are subject to a chamber of discipline formed for each court. They must be licentiates in civil law, and must take the oath of an advocate. Their number is 210.

**NOTARIES.**—The number of Paris notaries, and who exercise their profession within the jurisdiction of the royal court, is 114: they make wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places are sold. Their chamber of discipline holds a meeting in the Place du Châtelet, 1, every Thursday evening.

**HUISSIERS.**—These officers, 172 in number, fulfil the duties of bailiffs, etc., attached to the different tribunals.

**COMMISSAIRES PRISEURS** (appraisers and auctioneers).—The number of these in Paris is fixed at 80. They have the exclusive privilege of appraising and selling goods by auction. Their chamber of discipline meets at their hotel, 2, Place de la Bourse.—This body is subject to the jurisdiction of the procureur du roi, at the Tribunal de Première Instance.

**CIVIL ADMINISTRATION OF PARIS.**—The Prefect of the Department of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the kingdom, he exercises nearly all the functions of a mayor. He superintends all public buildings and establishments, edifices devoted to divine worship, public works, streets and public ways, military institutions, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the state. Under him is a *Council of Prefecture*, composed of 5 members, and also a secretary-general.—The *Council-General of the Department* consists of 36 members, elected 3 by each arrondissement of Paris, and of 8 members, elected 4 by each rural arrondissement. The members of each arrondissement form its municipal council, and as such are subject to the controul of the council-general. There are also attached to the prefecture 6 auditors of the council of state; and a comité consultatif, composed of the prefect and 10 members.—The bureaux of the prefecture are at the Hôtel de Ville, and are open to the public every day, except Sundays and festivals, from 2 to 4.

**COMMUNAL AND DEPARTMENTAL ADMINISTRATION.**—The *First Bureau* of this branch comprises the convocation of municipal councils of the rural districts, the administration of the rural property of the town, and the inspection of all markets, etc.—The *Caisse de Poissy*, 1, rue du Grand Chanlier. This fund pays ready money to graziers for all the cattle sold at the markets of Poissy, and Seeaux, and the Halle-aux-Veaux, for the consumption of Paris; and reimburses itself from the butchers at the rate of 5 per cent. per annum, interest.—*Inspection Générale du Pesage, Mesurage, et Jaugeage*, 18, rue Ste. Croix de la Brétonnerie. The officers of this bureau regulate all sales by large weights, measures, etc., in the markets, wood-yards, halles-aux-vins, etc. within the jurisdiction of the prefect of police.—The *Second Bureau* regulates the registration of public documents; keeps account of the movement of the population, etc.; and inspects abattoirs, funereal ceremonies and cemeteries.—The *Third Bureau* is charged with the legal processes relative to town property, etc.—The *Fourth Bureau* superintends jury lists, elections of municipal councillors, etc.

**ADMINISTRATION OF ROADS AND PUBLIC WORKS.**—This

branch comprises 3 bureaux, which are charged with the formation and repair of roads, canals, bridges, quays, etc., as well as the construction of public buildings, for which a committee of architects is appointed.—A fourth bureau superintends the commission of the *Grande Voirie*, the building and alteration of houses, direction of new streets, etc. There are 3 commissioners of divisions, and 12 commissioners of arrondissements, with the same number of inspectors, appointed for this service. The general surveillance of quarries, etc. also comes under the same superintendence.

ADMINISTRATION OF PUBLIC INSTRUCTION, CHARITABLE INSTITUTIONS, AND NATIONAL GUARDS.—This branch includes a *Committee of central primary instruction*, and has the regulation of schools, colleges, and some of the expenses of public worship. It superintends hospitals, charities, Mont de Piété, Tontines, etc., and directs the affairs of the gendarmerie, sapeurs pompiers, etc., the recruiting for the regular army, and the regulation of the national guards.

ADMINISTRATION OF THE DEPARTMENTAL TAXES.—This branch manages the assessment, collection, and recovery of direct taxes for the department, and is aided by a committee of 6 members for the distribution of the assessments.

The Treasurer of the City of Paris holds his office at the Hôtel de Ville.

The financial service of the Department of the Seine is conducted by the following administrations:—*Direction de l'Enregistrement et des Domaines*; the bureaux of this branch are at the residence of the Minister of Finance.—*Direction des Contributions Directes*, 55, rue de la Verrerie, which includes especial offices for the receipt and control of the taxes.

The *Administration of the Customs* lies in the department of the Minister of Finance; but the office of the general direction of the customs is at 26, rue du Faubourg Poissonnière, and rue d'Enghien.—The *Administration of Indirect Taxes of the department of the Seine* is placed under the care of a director and other officers, at 10, rue Duphot.—The *Administration of the Octroi Duties* is managed by a council of 4 directors, at 2, rue Pinon.

The *Administration of the Post-Office* is merged in that of the General Post-office, rue Jean Jacques Rousseau, of which it forms a special division.

To the above may be added:—The *Direction of the Poste*

*aux chevaux*, 2, rue de la Tour des Dames, and rue Pigale.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a council of arrondissement of 6 members attached.

MAIRIES.—Paris is divided into 12 municipal arrondissements, each headed by a mayor and two deputy-mayors, whose principal functions relate to the civil state. The prefect of the department, however, fills the office of central mayor. Each arrondissement comprehends 4 quartiers. The following list will show the situation of each mairie, and the quartiers which come within its jurisdiction:—1st *Mairie*, 9, rue d'Anjou St. Honoré. Quartiers: Tuileries, Champs Elysées, Roule, Place Vendôme. 2d *Mairie*, 2, rue Pinon. Quartiers: Palais Royal, Feydeau, Chaussée d'Antin, faubourg Montmartre. 3d *Mairie*, at the Petits Pères, near the Place des Victoires. Quartiers: faubourg Poissonnière, Montmartre, Mail, St. Eustache. 4th *Mairie*, 4, Place du Chevalier du Guet. Quartiers: Banque de France, St. Honoré, Louvre, des Marchés. 5th *Mairie*, 20, rue de Bondy. Quartiers: Montorgueil, Bonne Nouvelle, faubourg St. Denis, Porte St. Martin. 6th *Mairie*, 208 and 210, rue St. Martin. Quartiers: des Lombards, St. Martin des Champs, Porte St. Denis, Temple. 7th *Mairie*, 8, rue des Francs Bourgeois. Quartiers: Ste. Avoie, des Arcis, Mont de Piété, Marché St. Jean. 8th *Mairie*, 14, Place Royale. Quartiers: Marais, Quinze Vingt, faubourg St. Antoine, Popincourt. 9th *Mairie*, 9, rue Geoffroy l'Asnier. Quartiers: Hôtel de Ville, Arsenal, Ile St. Louis, la Cité. 10th *Mairie*, 7, rue de Grenelle. Quartiers: la Monnaie, St. Thomas d'Aquin, faubourg St. Germain, Invalides. 11th *Mairie*, 10, rue Garancière. Quartiers: École de Médecine, Palais de Justice, Sorbonne, Luxembourg. 12th *Mairie*, 262, rue St. Jacques. Quartiers: St. Jacques, Jardin du Roi, St. Marcel, Observatoire.—The offices of the *mairies* are open daily from 9 till 4; but on Sundays and holidays from 9 till 12 only. The mayors and deputy mayors sit every day from 11 till 2.

The arrondissement of St. Denis has 37 mayors and communes, that of Sceaux has 43 mayors and communes.

TIMBRE ROYAL. — 49 Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office in the rue de la Paix.

**ELECTORS AND JURORS.**—The number of persons qualified to vote at the elections of Deputies, members of the council-general of the department of the Seine, and councillors of arrondissements in the sub-prefectures of Sceaux and St. Denis, amount (1st January, 1839) to 17,709. Those qualified to vote at the two elections last named, but not at that for deputies, are 2,380 in number; and, besides the above classes, there are 11,351 communal electors admitted to elect the members of municipal councils of the extra-mural communes. To the 17,709 political electors, and to the 2,380, who are almost all jurors, there are to be added 845 jurors, who are not electors, thus forming a general total of 20,616 citizens, liable to be called on to serve as jurors. The number of electors is kept up with great difficulty, and official researches for persons qualified are obliged to be made every year. About 1,500 or 1,600 electors are struck off the list annually from various causes, and only 600 demands to be placed on it are annually made. 1,500 jurors are chosen out of the total number for the service of the assizes of the year.

**ADMINISTRATION OF THE POLICE.**—**PRÉFECTURE DE POLICE**, 1, rue de Jérusalem, Quai des Orfèvres.—The prefect gives audiences at 2 o'clock on Tuesdays, and on other days from 11 to 12. His authority extends over the whole of the department of the Seine, the parishes of St. Cloud, Sèvres, and Meudon, in the department of the Seine and Oise, and the market of Poissy, in the same department. He exercises his functions under the immediate authority of the ministers. The bureaux for general affairs are open daily, from 9 till 4. The bureau de sûreté is opened constantly by day and night. The prefect delivers passports and permissions to sojourn; he represses vagrancy, mendicity, tumultuous assemblies, and prostitution; he exercises control over the furnished hotels, and the distribution of gunpowder and saltpetre; takes cognizance of the occupation of workmen, etc., and causes succour to be afforded in case of fire, inundations, etc. He seizes prohibited goods, and unwholesome provisions offered for sale; verifies weights and measures, and confiscates such as are below the standard; fixes the price of bread; suppresses in the capital all establishments injurious to health; and superintends the supply of Paris with meat, corn, and other provisions. He exercises vigilance over hawkers; the safety, lighting, and cleaning of the public



ways; the unlading of boats upon the Seine; the baths, brokers, porters, hackney-coaches and their drivers. It likewise belongs to him to apprehend and bring to justice all persons accused of misdemeanors or crimes. A permanent commission of 7 members is attached to the Prefect of police, besides lawyers and other public officers.

*Conseil de Salubrité.*—This council is held at the prefecture every other Friday. It is composed of physicians, surgeons, etc., who consider upon the means of preserving the public health of the capital, the draining and cleaning of sewers, etc.

*Passport Office.*—At the prefecture, passports for France and foreign countries are delivered and *visés* from 10 to 4.

*Bureau de l'Inscription des Ouvriers*, 13, Cour du Harlay, at the prefecture.—At this office certificates, called *livrets*, are delivered to workmen, without which they cannot obtain work in any shop or of any master. Their entrance into employment is certified by the commissary of police of their master's residence; and their quitting it, by the commissary of the bureau de l'inscription.

*Bureau de Vérification des Poids et Mesures*, 9, rue Chanoinesse.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those in use by tradesmen.

*Commissaires de Police.*—In each of the forty-eight *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers passports upon the attestation of two householders, and the certificates necessary for strangers to obtain *cartes de sûreté*, or to have them renewed. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is known at night by a square lantern of coloured glass hung at the door.

*Secours aux Noyés et Asphyxiés.*—Witnesses of accidents on the Seine and elsewhere are bound to afford the first aid, and to call the nearest physician or surgeon; or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one that picks up a drowning person if restored; and 15 fr. if the efforts of art are fruitless. 50 sets of apparatus are deposited upon the banks of the Seine.

*La Morgue*, Marché Neuf.—This is a place in which are deposited for three days the bodies of unknown persons who are drowned, or meet with accidental death. They are laid upon inclined planes, open to the inspection of the public, in order that they may be recognised by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. — The number of persons deposited at the Morgue in 1836 was 289, of whom 241 were males, and 48 females.

Under the authority of the prefect of police are the municipal guards, and the corps of sapeurs pompiers, as before mentioned. The officers de paix and the sergents de ville are also subject to his control as well as the following functionaries. A commissary-general for the supply of fuel to the capital; an inspector-general of lighting and cleansing the streets; an inspector-general of the river and wharfs; a comptroller-general of the sale of firewood and charcoal; an inspector-general of the markets; a comptroller-general of the Halle-aux-Blés; an inspector-general of mineral waters; an inspector-general of steam-engines; a commissioner for visiting steam-vessels, etc. Under the direction of the prefect of police, sergents de ville parade the streets during the day-time, and are stationed in all public places and places of amusement, to prevent disturbances, and to apprehend offenders. During the night patrols of sergents de ville, aided by agents de sûreté, and a brigade of municipal guards, pass through all the streets of Paris every half hour. Municipal guards are stationed every night in all theatres, concert-rooms, etc., and, besides this, secret agents of police, chosen from among all classes of society, and paid accordingly, are to be found in every public assembly.

PRISONS.—During the middle ages the prisons of Paris were equally bad and equally unhealthy with those of any city in Europe. The first amelioration took place in 1670; and in 1675 Louis XIV. reduced the number of those of Paris, retaining only nine. Notwithstanding these salutary arrangements, the prison system experienced but little improvement. At the accession of Louis XVI. to the throne, the prisons of Paris were in a very bad state; labour was interdicted, and the inmates were without classification. Upon the entrance of M. de Malesherbes into the administration, he ordered the lunatics, and those confined for political offences, to be separated from the

criminals. The striking picture of abuses drawn by his pen attracted the attention of his successors, and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. The improvement begun was making considerable progress when it was arrested by the Revolution. The Constituent Assembly determined to reform the prison system, but the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things; but the victims of persecution lifted up their voice against the administration of the prisons, and public opinion united with them in demanding a change of the system. In 1795, in pursuance of a decree of the National Convention, separate prisons were appointed for the divers classes of offenders, and the criminal and penal code was formed, which fixed with greater precision the competency of the different tribunals. The changes effected in the criminal legislation since the Revolution have necessarily produced a sensible effect in the prison regulations; and the labours of the *Société Royale pour l'Amélioration des Prisons* have produced incalculable advantages. The improvement of the prisons has occupied a large portion of the attention of the municipality of Paris, and of the government; and the new buildings lately erected for such purposes promise to produce the most happy results, not only for the prisoners, but also for the whole community.

The prisons of Paris are now 8 in number, for the following divisions of offences liable to imprisonment:—Persons under accusation; debt; political offences and offences liable to only 1 year's imprisonment; persons under trial; persons condemned to forced labour; juvenile criminals; and females; all of which are under the jurisdiction of the prefect of police. Besides these there is a military prison, under the jurisdiction of the minister of war. For permission to visit any of these establishments, application must be made by letter to M. le Préfet de Police, Quai des Orfèvres.

LA FORCE, rue du Roi de Sicile.—This prison is composed

of buildings, which formerly were the hotel of the Duke de la Force, but were converted to their present destination in 1780. A new prison for prostitutes, called *La Petite Force*, in contradistinction to the other, or *La Grande Force*, was erected about the same period. Since the beginning of 1830 these two prisons have been united, and the whole appropriated to the confinement of male persons committed for trial. Being situated in a low and crowded part of the town, and the buildings being both old and inconvenient, it has been decided that the whole establishment shall be removed, but the exact site of the building is not yet determined. The description of the buildings of this prison would therefore be superfluous. The prisoners are divided into separate classes; the hardened thieves, who are old offenders, form one; men committed for acts of violence, another; old men above 60 years of age are placed by themselves, and so are boys under 18 years of age; the other prisoners form two classes, those supposed to be the best disposed being kept by themselves. The prisoners sleep in large dormitories, which are comparatively clean and well ventilated; the dormitory of the boys is divided by strong partitions into small chambers, each containing a single bed, and in their ward a workshop is established. The other prisoners may work if they please; but as they are not condemned, their labour is quite voluntary. An infirmary, bathing-room, *parloir*, and cantine are attached to the prison, as well as an advocate's room, in which prisoners can confer with their legal defenders. Each class has a yard for exercise. The sanitary regulations of this prison are very excellent, and are attended with the best results. The average number of prisoners is from 700 to 800, and the annual movement of the population of the prison from 10,000 to 12,000. On account of the increased number of prisoners, the chapel has been forced to be converted into dormitories. The new prison is to contain 1,200 cells, and 2,200,000 fr. has been voted for its erection.

**PRISON FOR DEBTORS, rue de Clichy.**—This is a small prison, of plain construction, airy and well situated; it holds from 150 to 200 persons, and will, it is expected, receive further augmentations.

**STE. PELAGIE, rue de la Clef.**—This prison was formerly a convent of nuns, which was suppressed at the Revolution. After that period it was converted into a prison for debtors,

and became one of the most celebrated in Europe. It has only lately been appropriated to persons condemned to imprisonment for not more than a year, and to political offenders, either committed for trial or sentenced to short terms of confinement. The internal aspect of the prison has therefore become entirely changed, and much improved. Political offenders are kept apart from the rest, and are at liberty to occupy themselves as they please. About 150 persons are generally confined here. The buildings are large and airy; and on account of the confinement of political prisoners, the military discipline observed within, and in the immediate neighbourhood of, this prison is exceedingly severe. The *Maison Centrale* is at Poissy; but persons condemned to forced labour are removed first to the *Nouveau Bicêtre*, rue de la Roquette, and thence to the various *Bagnes* at the sea-ports.

ST. LAZARE, 147, rue du Faubourg St. Denis.—This was the ancient convent of the Lazarists; but is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding 1 year. The *Maison Centrale* to which they are sent for longer periods is at Clermont. Here all prostitutes, condemned to short imprisonment for offences against the sanitary or civic regulations of the police, are confined either in the infirmary or the prison. Children under 16 years of age are kept by themselves; and women condemned by the tribunals also form a separate class. The persons committed for trial have a distinct part of the prison allotted to them. Each class has its own separate infirmary, and to all are attached workshops, in which the prisoners labour at various trades. The distribution and internal regulation of this prison are very good, and every encouragement is given to the prisoners who show a disposition of amendment. To this end they are allowed out of their earnings two-thirds, and their daily gain may amount to 1 fr. or 1½fr. All sorts of manufactures are carried on here; the preparation of hooks and eyes, of cashmere yarn, and of phosphorus-boxes, being the chief. To this prison is also attached the general bakehouse of all the prisons, as well as the general laundry and linen-depot. A separate ward is allotted to female debtors, who have incurred fines and expenses of court. A large chapel stands in the middle of the prison, and the women confined here attend service in it every

Sunday. The average number of persons of all descriptions confined here is from 900 to 1,000, and the annual movement of the population of the prison is about 10,000.

PRISON DE LA ROQUETTE, rue de la Roquette.—This prison is allotted to the reception of prisoners condemned either to forced labour in the *Bagnes*, or to death. It consists of a pile of building surrounding a large quadrangular court 180 ft. by 150 ft., three storeys high; the lower of which is occupied by workshops, etc., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director, and other officers, the general linen-store, etc. In this side, too, is the entrance, the porter's lodge, the corps de garde, etc. A small court, added to the eastern side, is surrounded by the chapel and infirmary. At the same time that this prison is light, airy, and healthy, it is one of the strongest houses of confinement ever erected. A double court surrounds the whole, in which *surveillans* and sentinels constantly keep guard: the walls and iron fastenings are all of extraordinary solidity: each prisoner has a separate room, in which he is fastened at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. The total number of prisoners that can be kept here is 318. A fountain in the middle of the great court gives a constant supply of water, and every provision is adopted for the cleanliness and health of the prisoners. The chapel is large and commodious, and service is performed in it every Sunday. This house, both for the style of its architecture and the excellent taste and judgment that have dictated its distribution, may be looked upon as a model for all others of the kind: the gloomy air of a prison is almost entirely avoided both without and within; the inspection of the prisoners is perfectly provided for; and every improvement that humanity can suggest has been adopted. It was built by M. Gau, in the short space of 18 months, and cost only 1,245,000 fr.

PRISON POUR LES JEUNES DETENUS, rue de la Roquette.—This prison, which stands immediately opposite the last-named one, has the air more of a feudal castle than of a house of detention, and in its internal arrangements is calculated for an hospital, or an immense college, equally as well as for a place of punishment. It was built by M. Lebas. It consists of a regularly hexagonal pile of building, with circular turrets

at the angles, from each of which piles of building converge to a circular one in the centre. Six courts are thus inclosed, all of which are built on precisely the same model. The central building, which is perfectly isolated from all others, and is approached only by iron bridges, contains, below the level of the soil, in a large circular area, the kitchens: above these, on the ground floor, is the general *parloir*, so contrived that the prisoners of each section are kept by themselves, and that a guardian is always placed in a corridor between them and their relations. Above the *parloir* is the chapel, forming the whole of the upper part of the building; this is so contrived that the prisoners of each division enter it separately, and, when once in, can see nothing in it but the altar and themselves. Each court contains on the ground floor 2 workshops: while the three upper storeys contain 95 separate chambers, each  $7\frac{1}{2}$  ft. square by  $8\frac{1}{2}$  ft. high, with a window looking into the court, and a door opening into a corridor. The court contains a fountain in the middle planted round with trees. The prisoners are divided according to age and size, and as much as possible according to their morality. Those of one court can never have any intercourse with those of another, except in the *ateliers*, and the strictest surveillance is maintained over the prisoners night and day. On the eastern side of the prison are the director's house and other apartments for officers connected with the house: on the western, is the infirmary, and a large well with a wheel attached to it, worked like a treadmill by some of the more robust prisoners. This supplies water to the whole of this as well as the opposite prison. A school of mutual instruction is established in the prison. The average number of prisoners is 500, and the annual movement of the population of the prison is about 85. A subsidiary prison for young offenders, previous to their trial, is that of the *Madelonnettes* in the rue des Fontaines, but it is not particularly worthy of notice.

DÉPÔT DE LA PRÉFECTURE DE POLICE.—The prison adjoining the Prefecture was built in 1828, at an expense of 300,000 fr. It is a place of temporary confinement, where persons arrested are detained till examination takes place. It is divided into two parts: the Salle St. Martin is for those who can afford to pay for lodgings and accommodations. A building three storeys in height serves, on the first floor, for the detention of prostitutes; on the second for those accused of

crime ; and on the third for those arrested for minor offences.

The *CONCIERGERIE*, in the Palais de Justice, is used as a depot for prisoners during their trial, and is sometimes employed as a receptacle for notorious prisoners before their committal. The buildings are badly suited for their purpose, and its proximity to the courts of justice is the only quality that recommends it. The population of this prison is of course very fluctuating and uncertain. For the historical associations connected with this prison, and for a description of the building itself, the reader is referred to the 9th Arrondissement.

*PRISON DE L'ABBAYE*.—This was formerly a house of detention within the jurisdiction of the Abbaye of St. Germain des Près, in the immediate neighbourhood of which it stands. It contains several dungeons below the ground, and is the most gloomy of any of the places of confinement in Paris. The horrors which took place here during the Revolution are too well known to need further allusion. This prison now serves as a house of *arrest* for military offences : the house of *detention* is fixed in the Château of St. Germain.—Another military prison was formerly established in the *Collège de Montaigne*, Place du Panthéon ; this is now done away with. For permission to visit this prison special application must be made to the Minister of War, but on account of the strictness of military discipline the greatest difficulty may be expected in obtaining it.

Closely connected with the prisons are the following benevolent institutions:—

*SOCIÉTÉ POUR LE SOULAGEMENT ET LA DÉLIVRANCE DES PRISONNIERS*.—From 1597 to 1790, a benevolent society employed funds in procuring the discharge of debtors ; another society afforded relief to them and their families. These institutions now form one association, which is supported by public contributions. The Archbishop of Paris is president, and the association consists principally of ladies.

*SOCIÉTÉ ROYALE POUR L'AMÉLIORATION DES PRISONS*.—The object of this society is to concur with the public administration by introducing into prisons the ameliorations required by religion, justice, and humanity.

*SOCIÉTÉ POUR LE PATRONAGE DES JEUNES LIBÉRÉS*.—This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement, and for their superintendence after the expiration of their punish-



ment. Each member has one or more young prisoners under his own especial care, and whose patron he is. The most gratifying effects have already resulted from the efforts of this society, which is assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommittal diminished from 60 to 16 per cent. An annual meeting for the distribution of prizes for good conduct, etc., is held at the Hôtel de Ville; and a report of the proceedings is published every year. The secretary's office is at 18, rue du Faubourg Poissonnière.

#### LAWS OF FRANCE AFFECTING BRITISH RESIDENTS.—

The substance of the following notice is entirely extracted from the valuable work of Mr. Okey on this subject—a book that ought to be in the library of every person domiciliated in France. We have merely abridged a few of the more important subjects, altering their arrangement, and refer the reader for fuller information to the work itself.

**BIRTHS.**—The French law requires that every birth be declared to the mayor of the commune, or arrondissement in Paris, within three days after it takes place; and that the child be produced to the officer who registers the *acte de naissance*. The father, or, in his absence, the midwife, or medical man who attended at the birth, must make the declaration. The *acte* must be drawn up immediately after the birth, in the presence of two witnesses, and must state the day, hour, and place of birth; the sex, christian and surnames of the child, and the names of the parents and witnesses, with their profession and domicile. This *acte* is usually drawn up at the mairie. Parties not complying with these formalities are subject to fine and imprisonment. An authentic extract from the mayor's register is valid as a proof of birth in England. Children born of foreigners are foreigners; but within one year after coming of age, they can claim the rights of French citizens.

**MARRIAGES.**—A marriage between two British subjects in a foreign country is valid in England in the two following cases: either when one of the contracting parties has made affidavits that they are of age and at liberty to contract (which affidavits, being made before the proper officer appointed by the British ambassador in that country, must be presented to the chaplain of the embassy), and when the marriage has thereupon been solemnized in the ambassador's house according to the laws of

England; or else when the parties have been married in strict conformity to the law of the country. If one of the parties be a British subject and the other not, the marriage ought to be celebrated according to the forms of the country, before solemnization in the ambassador's house. The formalities required by the French law consist of publication and registration by the mayor, accompanied by declaration of consent of natural guardians, proof of legal age, testimony of witnesses, etc., all of which may be learnt on application at the *mairie*, or from the *Code Civil*. Other modifications of the laws of marriage will be found in the work of Mr. Okey. According to the laws both of France and England, the wife, if previously belonging to another country, becomes, on marriage, a citizen of the same country as her husband; but an Englishwoman, married to a Frenchman, does not lose all her English rights. The law of settlements, in the case of a marriage between parties of different countries, is open to great difficulty, and a lawyer's advice is absolutely necessary in such cases. Generally speaking, the settlement of English property of all descriptions may be effected as in England with equal validity in France; and all settlements, to be binding by French law, must be executed before the act of marriage. The law of France does not take cognizance of the law of divorce.

**DEATHS.**—In case of death, it is requisite that a declaration thereof should be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after the decease, except in cases otherwise provided for by the regulations of the police. In case a deceased person leaves personal property, seals are affixed thereon by the *juge de paix*, till the heirs or legatees can establish their claims, in order that the effects may not be exposed to depredation; and in the absence of the parties interested, the seals remain unbroken till they can take possession in person or by proxy. The affixing of seals may be required by the heir or representatives of the deceased, by any person interested in the property, by creditors, servants, etc. With regard to foreigners, the *juge de paix* proceeds to this formality of his own accord, as soon as intelligence of a death reaches him. The seals cannot be removed under three days

from the time of their being affixed, or from the day of the burial, and then only by order of the juge de paix formally demanded.

**WILLS.**—(The subject of wills is one of much importance, and it is desirable to have recourse to professional assistance in the drawing up of such documents.) “A British subject, domiciled abroad, must conform in his testamentary acts to the formalities required by the law of the land of domicile.” A will made in France, and disposing of lands or other property in England, must, according to English law, be in writing, signed by the party devising, or by some other in his presence, and by his direction, and attested in his presence by two witnesses. A will made in a foreign country, disposing of goods in England, must be proved in England. If the will is in a foreign language, the probate is granted of a translation by a notary public. Great inconvenience is experienced where an executor is not appointed to a foreign will. According to the laws of France, a will may be olographic, made by public act, or in the secret form:—An olographic will should be written throughout, dated, and signed by the testator. A single word in the hand of another person would render it null and void: The will by public act is received by two notaries in the presence of two witnesses, or by one notary in the presence of four witnesses; in both cases it must be read over to the testator in the presence of the witnesses; and mention must be made in the will of all these circumstances. If the will be dictated in a particular or provincial idiom, the notary will write it in correct language. The will must be signed by the testator, or, if he cannot write, express mention must be made in the will of his declaration to that effect. The will must be signed by the witnesses. When a testator makes a mystic or secret will, he must sign it, whether he has written it himself or caused it to be written by another. The paper containing it must be sealed. The testator must present it thus sealed to the notary, and six witnesses, at least, or cause it to be closed and sealed in their presence, and must declare that the contents of such deed are his will, written and signed by himself, or written by another, and signed by himself. The notary thereon draws up the superscription, which must be written on the paper, or on the sheet which serves as a cover, and this must be

signed, as well by the testator as by the notary, and the witnesses. Persons who cannot read are not allowed to dispose of their property by a mystic or secret will. In case a testator cannot speak, but is able to write, he may make a mystic will, provided it is throughout written, dated, and signed by himself; and at the time of delivering it to the notary in the presence of witnesses, he writes at the top of the superscription that the deed which he delivers is his will. An English subject dying in France, but not domiciled there, may dispose of his property in England according to the English law: but all real property in France, though possessed by an English subject, follows the French law of succession. By the law of France, a testator, leaving at his decease one legitimate child, may dispose of not more than half of his property; if two children, of the third part; if there are more than two children, a fourth part only will be at his disposal. Under the title of children are included their descendants, in whatever degree, claiming in right of the child from whom they descend. Upon the failure of legitimate heirs, the property passes to natural children, and then to the surviving parent.

**CIVIL RIGHTS.**—All persons residing in France are subject to the police laws, and are bound to observe every regulation connected with the public safety. An important difference is to be remarked between *residence* and *domicile*. A foreigner resident in France enjoys the same civil rights as are or may be granted to Frenchmen by the treaties with the nation to which such foreigner belongs; with this important addition in his favour, that by a liberal provision of the French law he enjoys the right of succession in France, although it may not be granted to French citizens in his own country. He cannot, however, establish his *domicile* in France without the King's express permission; this being obtained, he is then admitted to the participation and enjoyment of all the civil, though not of the political, rights of French subjects. A foreigner merely domiciled in France still continues subject to the laws of his own country, and his children are also foreigners, until they have complied with the law relative to the denization of children born of foreigners in France. A foreigner, after 10 years' domiciliation in France, may, on compliance with certain forms, become naturalized. Letters of naturalization may be granted to foreigners, who have rendered essential service to the state, at the end of one year.

**ARREST.**—"By the French law, a foreigner not domiciled in France may, when a debt has become due, be arrested conditionally, and before payment of the debt has been adjudged by the Tribunal de Première Instance ; but it has been held that a Frenchman must be, in such cases, the actual creditor, and not one who has become so by the assignment of a debt contracted by one foreigner with another." No foreigner in France, although admitted to the enjoyment of civil rights, can arrest another foreigner for debt. Arrest of foreigners must not be for less than 50 fr. ; nor can it be made against foreigners domiciled in the country, unless by virtue of a judgment ; and persons of 70 years of age are not liable to be arrested. Women are not liable to arrest for civil debts. Arrest neither prevents nor suspends proceedings and execution against the goods of the debtor. Arrest must not take place before sunrise nor after sunset ; nor on fête days ; nor in buildings dedicated to divine worship ; nor at the seat of constituted authorities ; nor in any house whatever, even in the domicile of the debtor, if entrance is refused, unless permitted by the Juge de Paix of the place, who must in such case accompany the officer. The prisoner may demand to be immediately taken to the President of the Tribunal de Première Instance of the place where the arrest has been made, who will decide as an arbitrator.

**IMPRISONMENT FOR DEBT.**—The keeper of the prison, on receiving the prisoner, must enter in the prison-book, or register, the judgment which authorises the arrest. This must be written in a certain prescribed form, and must also certify the deposit of at least one month's prison allowance by the creditor, who must always make this deposit beforehand. A debtor may obtain his liberation by the consent of the creditor, and of all who have lodged detainers against him, given before a notary, or entered on the register of the prison ; by the payment into the hands of a third person of the debts and costs of all detaining creditors, with interest, allowance-money, and other expenses incurred by the imprisonment ; by a discharge on ground of insolvency, giving up all he possesses, his future effects remaining liable to his creditors ; by the default of the creditor to assign in advance sufficient prison-allowance, fixed at 30 fr. a-month ; and by the prisoner having entered his 70th year. Whether the principal debt be of a commercial or a civil nature, imprisonment of a foreigner, in

all cases, ceases after 2 years, if it does not amount to 500 fr. ; after 4 years, when below 1,000 fr. ; after 6 years, when below 3,000 fr. ; after 8 years, when below 5,000 fr. ; after 10 years, when above 5,000 fr. and upwards. The liberation for default of prison-allowance is ordered by the president of the tribunal on petition, accompanied by certificate from the prison-keeper that no allowance has been afforded by the creditor. The debtor so liberated cannot again be arrested by the creditor, except on payment of all costs incurred by the former in obtaining his liberation, with a deposit of 6 months' allowance in advance, in the hands of the prison-keeper.

ACTS.—In drawing up civil documents, the French law requires that the year, day, and hour of the *acte* be mentioned, together with the christian names, surnames, ages, professions, and domiciles of all persons concerned in them. No abbreviation may be used, nor any date inserted in figures.

AMBASSADORS, CONSULS, &c.—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This privilege, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The person of the ambassador is free from arrest or any civil process, and so are his servants, secretaries, &c. ; but the same privilege does not apply to the person of a consul. The duties of a consul are very extensive : he has to watch over the commercial interests of his nation ; to protect his countrymen who may be in distress, and in some cases to exercise judicial authority over them. He is also bound to register births, marriages, and deaths ; and, in case of his being at a port, to see that no vessel of his own country leaves it without all due claims upon the master and crew being previously settled. In Paris the consular department is added to that of the embassy, and the office is in the same hotel.

BILLS OF EXCHANGE.—By the law of France all endorsements upon bills of exchange, &c., are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. A French holder of a bill of exchange, drawn out of France by and on foreigners, may, if the acceptor comes to France, sue him before the French tribunals, even if such holder became possessed of the bill after its maturity. The

holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, are deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last legal proceedings upon it.

WITNESSES, according to French law, must be *men*, foreigners or natives, 21 years of age; but in case of attestation to a will they must not be legatees, nor relatives or connexions, even to the fourth degree inclusively, nor even the clerks of the notaries by whom the *acte* is drawn up. A Quaker is allowed to make an affirmation instead of an oath.

DUELS.—It has been decided by the tribunals that, an individual having killed his adversary in a duel, an action may be maintained against him by the widow and orphans of the deceased for damages.

COPY-RIGHT.—Since the French law gives to the authors of works of literature and the fine arts the sole property and disposal of them during their own lives, and to their heirs and successors for a certain period, the importation into France of works originating there, and pirated in a foreign country, is a misdemeanour. Authors, whether natives or foreigners, may dispose of their property to another person, who then becomes entitled to the same rights.

PORT D'ARMES.—Permission to carry arms may be obtained at any prefecture, but must receive a *visé* at each change of department. It is not transferable; it costs 15fr., and is valid for only 1 year. The sportsman should always carry it about him, since any authorised guard may always demand to see it; and, if not produced, a summons before a tribunal may be made, which will be attended with expense. Sporting must not be on another's property without leave, and on no uninclosed property out of the proper season; the duration of the season being annually regulated by public authority.

FISHING.—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, etc., where a fishing-boat can pass. Every person fishing in private waters, without permission from the owner of the right of the fishery, is liable to a fine of from 20 fr. to 100 fr., besides damages.

**NATIONAL GUARD.**—Any foreigner, who has acquired civil rights, is liable to be called on to serve in the national guard; but in that case only.

**CARRIERS.**—The proprietors of public carriages are liable in France for the full value of objects entrusted to their care and lost, although the value of them may not have been declared. This does not apply to the luggage of a passenger, if given to the conducteur of a vehicle, without having been previously entered on the way-bill.

**INNKEEPERS** and masters of hotels, in France, are responsible for the property brought into their house by a traveller, and for all robberies committed by servants or strangers, except in the case of an armed or superior force. This holds good even if the traveller leaves the key in the lock of his door during the night, because he may then count upon the same security as in his own house; but not so if he leaves the key in during the day, because this is held to be an act of imprudence. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use; they cannot, however, touch the goods of a deceased or departed guest, but must obtain the authority of the Tribunal de Première Instance to sell a portion of it, enough to satisfy their claim.

**SERVANTS**, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning, or wages on being dismissed, but must, if required, serve the eight days. The servant is also obliged to give eight days' warning to the master. The contract for hiring is not binding upon the servant until money has been received as an earnest from the master. The master is in all cases believed on affirmation as to the amount and payment of wages.

**APARTMENT.**—An apartment, hotel, house, or shop, may be rented in France either by parole or by writing. Leases are either executed before notaries or privately; they must be written on stamped paper, and care should be taken to observe all the formalities required by the law for *actes*. The rent is always payable at the end of each quarter or *terme*; the quarter-days being in reality on the first day of January, April, July, and October; but in all cases 14 days' grace are allowed when the rent exceeds 400 fr. per annum, and 8 days when under that sum. Foreigners in France are sometimes



required to pay the month or *terme* in advance. The lessee, on quitting the premises, should return all keys, as a sign that tenancy is at an end before the pay-day of the *terme*; the repairs requisite must have been completed, the rent paid, and proof of due payment of taxes having been made must be given. Any opposition on either side is noticeable by a *juge de paix*. A lessee may underlet or assign his lease, if there is no provision in it to the contrary; but he is responsible for the conduct of his tenant, and for his own rent as principal tenant to the proprietor. The assignee, or under-tenant, is not liable to the original lessor beyond the amount of rent due by the under-lease or assignment; but he cannot set up payment of rent made by anticipation to his own landlord as a bar to a legal claim by the original lessor. A lessee who does not put upon the premises sufficient furniture or moveables to answer the amount of the rent may be ejected, unless he gives additional sufficient security. When a plan of the premises, or an inventory of their fittings, has been made by the contracting parties, the lessee is bound to restore every thing as he found it, excepting what may have become damaged by time and fortuitous events. With this exception, the lessee may alter the premises as much as he pleases. If no plan or inventory has been made, the tenant is bound to give up possession of them in good condition. All tenants of a house are severally and jointly responsible for fire, unless it is proved that the fire began in the apartment of one of them, or was communicated from a neighbouring house. If during a lease repairs become absolutely necessary, the lessee is bound to suffer them; but if they last more than 40 days, the rent is diminishable in consequence. The cleansing of wells and sewers is at the expense of the lessor, if there is no provision in the lease to the contrary. In taking an apartment, as soon as the bargain is made with the proprietor, it is usual to give a trifle as earnest-money to the porter. Notice of quittal must be given 6 weeks, at least, before-hand, when the annual rent is under 400 fr., and a quarter when it is above that sum. As soon as notice is given, the tenant cannot refuse to show the apartments to persons who come with a view to hire, provided it is not at an unseasonable hour.

## FORM OF A LEASE.

Je, —, propriétaire (or) principal locataire de — maison, la loue au sieur —, (or) à la dame —, (or) loue au sieur —, (or) à la dame

—, — boutique, — appartement, — chambre, au — étage, dans ladite maison (*describing them accurately*), pour — années, qui commenceront à courir ce jourd'hui (*or the day*), pour — prix (*the amount*), payable à (*the time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le code civil.

Et moi (*the lessee*) prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à —, le —, mil huit cent trente—

(*The signatures.*)

#### RECEIPT FOR RENT.

Je soussigné, propriétaire de — maison, sise rue —, no. —, (*or*) principal locataire, (*or*) fondé de la procuration de M. —, propriétaire de — maison située, etc., ladite procuration en date du —, dûment enregistrée, reconnais avoir reçu de M. —, locataire de — appartement au — étage, (*or*) d'une boutique, de ladite maison, la somme de —, pour trois (*or*) pour six mois (*or*) pour un an, des loyers du dit appartement par lui occupé, échus le —, et la somme de — pour sa contribution de portes et fenêtres; dont quittance, sans préjudice du terme courant (*or*) de l'année courante, (*or*) pour solde du dernier terme du loyer du dit sieur —.

A Paris, ce — mil huit cent trente—

(*The signature.*)

### CHAPTER III.

#### PUBLIC INSTITUTIONS,

#### SCIENTIFIC AND LITERARY.

INSTITUT DE FRANCE.—The National Convention, by a decree of 1793, abolished all the literary and scientific societies, denominated *académies*, established during the reigns of Louis XIII. and Louis XIV.; and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, however, the Convention, upon the proposition of the Abbé Grégoire, appointed a committee for the preservation of the monuments of France; ordained the creation of the Polytechnic and Normal schools, the opening of the colleges, and founded the Conservatoire de Musique, the Conservatoire des Arts et Métiers, etc. By a decree of October 26th, 1795 (3 Brumaire, An IV.), the Convention founded the *Institut*, to replace the former academies, and the Directory appointed a certain number of members, who in their turn invited to join them such persons as they considered worthy. The Institute was originally divided into three classes: the first, of physical and

mathematical sciences; the second, of moral and political sciences; and the third, of literature and the fine arts. Bonaparte, who was elected a member of the mathematical section of the Institute, on the 26th of December, 1797, having become Consul, divided the Institute into four classes, in 1803: the first comprehended the physical and mathematical sciences; the second had for its object the French language and literature, the third, ancient history and literature; and the fourth, the fine arts. Upon the restoration, Louis XVIII. issued an ordonnance, dated March 21, 1816, by which, for the four classes of the Institute, four academies were substituted; viz. 1, the *Académie Française*; 2, the *Académie Royale des Inscriptions et Belles-Lettres*; 3, the *Académie Royale des Sciences*; 4, the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies were taken under the special protection of the king. In 1832, a fifth *Académie*, under the name of *Académie des Sciences Morales et Politiques*, was founded. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject to the approval of the king. The members of one academy are eligible to all the others; and each receives a salary of 1,500 fr. Every time a member attends, he receives a counter to denote that he was present; were he not to attend during the year, his salary would be but 1,200 fr., and the remaining 300 would be divided among those who were present at the meetings. Each academy has its special rules and funds at its own disposal. The library, collections, etc., of the Institute are common to the five academies. The Institute comprises 217 titular members, 45 free academicians, who receive no salary, 31 associates, and 219 correspondents.

The *Académie Française* consists of 40 members, who are charged with the examination of important works in literature, with a view to the improvement of the language. This academy adjudges alternately an annual prize of 1,500 fr. for poetry and eloquence. It also decrees two annual prizes, founded by M. Montyon, one for the work most useful to public morals, and another for an act of virtue displayed in the lower classes of society.

The *Académie des Inscriptions et Belles-Lettres* is also

composed of 40 members and 10 free academicians. The learned languages, antiquities, and monuments, are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of diplomatic collections. This academy adjudges an annual prize of 1,500 fr. for literary memoirs, and medals are distributed to such persons as produce the best memoirs on the antiquities of France.

The *Académie des Sciences* contains 63 members, 10 free academicians, and 10 associates. It is divided into 11 sections, as follows ;—geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. The annual prizes adjudged by this academy are 1 of 3,000 fr. for physical sciences; 1 for statistics; 1 for experimental physiology; and one for mechanics. It also adjudges prizes for improvements in medicine and surgery; for discoveries relative to the treatment of patients: for the means of rendering an art or trade less insalubrious; for works or discoveries published in the course of the year upon objects of utility; and one by M. Lalande, for the principal astronomical discovery or observation.

The *Académie des Beaux-Arts* is composed of 40 members, 10 free academicians, and 10 associates. It is divided into five sections, viz :—Painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. It also distributes annual prizes. Those who obtain the grand prizes of painting, sculpture, architecture, and musical composition, are sent to Rome, and supported there by the French Academy, at the expense of the state.

The *Académie des Sciences Morales et Politiques* is formed by 30 members, 5 free academicians, and 5 associates; and occupies itself with history, and the moral and historical sciences.

A secretary is attached to each academy, and two to that of sciences. Each academy meets once a-week, and the annual united meeting of the five academies takes place on the 1st of May. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk.

**BUREAU DES LONGITUDES.**—This society formed in 1795, for the discovery of methods for the more accurate determina-

tion of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. It is composed of 3 mathematicians, 4 astronomers, 4 adjunct astronomers, 2 navigators, 1 geographer, and 2 instrument-makers. It has at its disposal the Paris Observatory and all the astronomical instruments belonging to government. It corresponds with the other observatories of France and with those of foreign countries; and suggests to the government where it is desirable to establish observatories. The bureau is charged to draw up a work called *Connaissance des Temps*, or account of the motion of the celestial bodies, for the use of astronomers and navigators, and to publish it several years beforehand. It revises and corrects the astronomical tables and methods of longitudes, and devotes its attention to the publication of astronomical and meteorological observations. One of the members delivers annually, at the Observatory, a public course of lectures on astronomy. The bureau publishes every year the *Annuaire du Bureau des Longitudes*, which it presents to the king, with the *Connaissance des Temps*.

ACADÉMIE ROYALE DE MÉDECINE. Previous to the Revolution, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordinance of December 20th, 1820, the Academy was restored. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. It was definitively organised by royal ordonnances in 1829 and in 1835; and consists of 175 resident members, 19 free members, 25 country members, and 22 foreign associates. The number of its correspondents is unlimited. The Academy holds public sittings every Tuesday at 3 o'clock, at 8, rue de Poitiers.

UNIVERSITY OF FRANCE.—The large and flourishing University of Paris was founded, it is said, by Charlemagne; its early celebrity and the important part which it bore in the history not only of Paris, but also of France, are well known. The number of Universities in France, at the commencement of the Revolution, was 10 or 12, independent of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various at-

tempts to supply their place by the establishment of primary, secondary, and central schools in the departments, government adopted a plan of public education entirely new. For the courts of Justice, which had succeeded to the ancient *Parlements* established in various parts of France, 25 courts of appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a grand judge, Minister of Justice. In like manner, one imperial university, consisting of as many academies as there were courts of appeal, was established for all France, under the direction of a council and a grand master. Upon the restoration in 1814, Louis XVIII. abolished the office of grand judge, but retained the courts of appeal, now called *Cours Royales*; and at the same time did away with the council and grand master of the university, but kept up the academies. The council was afterwards re-established, under the title of *Conseil Royal de l'Instruction Publique*, and placed under the authority of the Minister of the Interior; and in 1822, the office of grand master, who is also Minister of Public Instruction, was restored. The council consists of 9 members, including the secretary. There are also 17 inspectors-generals of studies. An academy in France therefore includes, in general, every establishment for education; and none whatever can be created without the permission of the Royal Council of Public Instruction. The University is composed as follows:—1, *les Facultés*; 2, *les Collèges Royaux et les Collèges Communaux*; 3, *les Institutions et Pensions*; 4, *les Écoles Primaires*. The University possesses a library, which is placed at the Sorbonne, and special funds for granting pensions to supernannuated and infirm teachers.

THE ACADEMY OF PARIS consists of 5 faculties—*Sciences, Letters, Theology, Law, and Medicine*. The 3 first faculties are established at the Sorbonne, and comprise the following professorships:—*Sciences*: physical astronomy, differential and integral calculus, algebra, mechanics, descriptive geometry, chemistry, mineralogy, botany, zoology, and comparative physiology, with 8 supplementary professorships.—*Letters*: Greek literature, Latin eloquence, Latin poetry, French eloquence, French literature and poetry, philosophy, history of ancient philosophy, history of modern philosophy, ancient history, modern history, geography, foreign literature, besides 7 supplementary professorships.—*Theology*: dogmatic theology, mo-

rality, sacred scriptures, ecclesiastical history and government, sacred eloquence, Hebrew, with 5 supplementary professors.

*The Faculty of Law* is established at the École de Droit, place du Panthéon. It has the following professorships:—Civil code, 4 professors; civil and criminal procedure and criminal legislation; commercial code; administrative law; French constitutional law; law of nations; Roman law, 2 professors; Pandects; history of law; besides 9 supplementary professorships. To be admitted to follow these courses, the student must bring a diploma of *bachelier-ès-lettres*.

*The Faculty of Medicine* is established at the École de Médecine, 14, rue de l'École de Médecine. It comprises the following professorships:—anatomy; medical chemistry; materia medica and therapeutics; hygiène; pharmacy; internal pathology, 2 professors; external pathology, 2 professors; operations; midwifery, and diseases of children; forensic medicine; internal clinics, 4 professors; external clinics, 4 professors; pathology and general therapeutics; medical physics; medical natural history; physiology; phrenology; together with 2 honorary professorships.

To all the above faculties a certain number of *professeurs-agrégés*, or assistant professors, are attached, from whom the regular professors are chosen. The salaries of the professors vary from 2,000 fr. to 8,000 fr. All their lectures are public and gratuitous. Foreigners are admitted to them under certain regulations, which may be known on application at the seats of the faculties. (1)

**DEGREES.**—*Faculty of Sciences.*—To obtain the following degrees the candidates must be *bacheliers-ès-lettres*, and must pass the following examinations: *Bacheliers-ès-sciences mathématiques*: arithmetic, geometry and algebra, plane trigonometry, analytical geometry, and the elements of physics, as taught in the royal colleges.—*Bachelier-ès-sciences physiques*: elementary mathematics of 1st year of philosophy; elements of physics, chemistry, and the three branches of natural history, according to the programmes of the royal

(1) In France there are 6 faculties of catholic theology, established at Paris, Rouen, Bordeaux, Lyon, Aix, and Toulouse; and 2 of protestant theology, at Strasburg and Montpellier. There are 9 faculties of law, at Paris, Caen, Dijon, Grenoble, Toulouse, Aix, Poitiers, Rennes, and Strasburg. Three faculties of medicine, at Paris, Montpellier, and Strasburg. Six faculties of sciences and letters, at Paris, Caen, Dijon, Grenoble, Montpellier, and Bordeaux.

colleges.—*Licencié-ès-sciences mathématiques* : differential and integral calculus, and mechanics.—*Licencié-ès-sciences physiques*, chemistry and physics.—*Licencié-ès-sciences naturelles* : mineralogy, botany, and zoology.—To become a licentiate, the degree of bachelor must have been taken, and two courses of the faculty in the same year must have been followed.—*Docteur-ès-sciences* : candidates are required to sustain two theses on the subjects of one of the 3 licentiate's examinations.

*Faculty of Letters*.—*Bachelier-ès-lettres* : the candidates must be 16 years of age at least, and produce a certificate of having attended a course of rhetoric, and one or two distinct annual courses of philosophy. (1) *Licencié-ès-lettres* : the candidate must be a bachelor of one year's standing, and have attended 4 courses of the faculty. The examination consists in compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions.—*Docteur-ès-lettres* : he must be a licentiate, and sustain two theses; one in Latin on a philosophical subject, the other in French on a subject of ancient or modern literature.

*Faculty of Theology*.—The degrees of *bachelor*, *licentiate*, and *doctor*, are also conferred in this faculty. By an ordinance of Dec. 25, 1830, no one can be a professor of theology without having taken the degree of *doctor* in that faculty; nor curate of a chief town of a department, or any higher functionary in the church, without being a *licentiate*; nor curate of a chief town of a canton without being *bachelor*, unless the functions of curate or officiating minister have been performed by him for 15 or 10 years.

*Faculty of Law*.—To graduate in this faculty students must be *bacheliers-ès-lettres*, and must fulfil certain conditions of entering their names, etc. *Bachelier-en-droit* : two examinations are necessary for this degree, which is taken at the end of the 2nd year; the first in the civil code and the Institutes of Justinian, the second in the civil code, and the codes of procedure, penal laws, and criminal process.—*Licencié-en-droit* : a third year's study is requisite for this degree, and 2 examinations, besides a public act, one in the Roman laws, the other in the civil and commercial codes, and in administrative law.—*Docteur-en-droit* : a fourth year is necessary for this degree; two examinations and a public act; one in

(1) See "Manuel du Baccalaureat-ès-Lettres."



Roman law, the other in the civil code, the law of nations, the history of law, and constitutional law.

*Faculty of Medicine.*—This faculty confers only the degree of *Doctor*, for which a candidate must be a *bachelier-ès-lettres*, and pass an examination at the end of his first year; a second at the end of his third; and 3 other examinations, with a public thesis, at the end of his fourth. There are certain fixed periods of the year for entering names, etc.

The numbers of the students attending the faculties of the University of Paris have never been exactly ascertained. The names entered in 1838 for the courses of law amounted to 3,154; those for medicine were 2,145; while from 1,200 to 1,500 persons annually attend the courses of the professors of sciences. (1)

**COLLEGES AND SCHOOLS.**—**COLLÈGE ROYAL DE FRANCE**, 1, Place Cambrai.—At this college 23 professors give public and gratuitous lectures on the following subjects:—astronomy; mathematics; physical mathematics; experimental physics; medicine; chemistry; natural history; natural and national law; history and morality; Hebrew, Chaldee, and Syriac; Arabic; Persic; Turkish; Chinese and Mantchou Tartar; Sanscrit; Greek literature; Greek and Latin philosophy; Latin eloquence; Latin poetry; French literature; political economy; archæology; history of legislation; besides 1 honorary professor.

**MUSÉE ROYAL D'HISTOIRE NATURELLE**, Jardin des Plantes.—A college or body of 15 professors gives lectures on the following subjects; zoology, mammifera and birds; zoology, reptiles and fishes; zoology, mollusca and zoophytes; zoology, articulated animals; anatomy; comparative anatomy; general chemistry; applied chemistry; mineralogy; geology; botany; vegetable physiology; rural botany; cultivation of plants; physics applied to natural history. To these are added 1 honorary professor, 11 assistant naturalists, 4 assistant preparers, 1 librarian, and other officers, besides an establishment of 9 painters of objects of natural history, botany, etc.

**CONSERVATOIRE DES ARTS ET METIERS**, 208, rue St. Martin.—This establishment, especially intended for the industrial education of manufacturers, mechanics, and other

(1) The following is the number of students entered in the faculty of law, at Paris, for the last six years:—1833, 3,286; 1834, 3,422; 1835, 3,454; 1836, 3,278; 1837, 3,162; 1838, 3,154. The number of candidates for degrees rejected at the annual examinations is very large, and at the end of the last academical year amounted to 925.

workmen, contains, according to the last regulations, 11 professorships of application of geometry; application of mechanics; mechanical technology; descriptive geometry; application of inorganic chemistry; application of organic chemistry; application of physics; agriculture; industrial economy; industrial legislation; and the drawing of machines. There is also established here a preparatory gratuitous school of arts and trades for 400 boys, who must be not less than 10 nor above 14 years of age at entering, and must know reading, writing, and the first principles of arithmetic, before they can be admitted. They are then instructed in arithmetic, algebra, elementary and descriptive geometry, elementary notions of physics, chemistry, mechanics, machinery and moving principles, sketching and drawing of machines, and ornamental drawing.

ECOLE NORMALE, 115, rue St. Jacques.—This institution is intended for the education of young men who wish to become candidates for professorships. To be admitted, they must be between the ages of 17 and 23, and must have taken the degrees of *bachelier-ès-lettres*, or *bachelier-ès-sciences*; and must pass two severe examinations in philosophy, history, rhetoric, and ancient and modern literature, or in the various branches of mathematics and physics. The course of education in this school lasts for 3 years. There are 19 professors attached to it, and it contains at present 67 pupils.

Besides these, there are in Paris five royal and two private colleges, between the pupils of which, and the royal college of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne, in the presence of the whole corps universitaire. The terms for board are 1,000 fr. a-year, besides 60 fr. for college dues, and 45 fr. for university fees. Music, dancing, etc. are extra charges. The royal colleges are each governed by an inspecteur-général des études, a proviseur, to whom is joined a censeur des études, and a steward. The colleges which receive boarders have also a chaplain, and two assistant-chaplains. The pupils of the institutions and pensions are obliged to attend the lectures in the royal colleges; and such as have private tutors are also admitted. The course of education comprises the Greek, Latin, Italian, English, and German languages; philosophy,

physics, belles-lettres, mathematics, history, geography, writing, drawing, fencing, music, dancing, and singing. The masters of institutions have the privilege of paying only 15 fr. per annum for college dues, in addition to the 45 fr. which they pay for university fees. When the classes are very numerous they are formed into two divisions. (1)

The following is a list of the colleges:—*Collège Royal de Louis-le-Grand*, 123, rue St. Jacques; 1,031 pupils, of whom about 500 are boarders.—*Collège Royal de Henri IV.*, 2, rue de Clovis; 907 pupils, of whom about 400 are boarders.—*Collège Royal de St. Louis*, 94, rue de la Harpe; 947 pupils, of whom 300 are boarders.—*Collège Royal de Charlemagne*, 120, rue St. Antoine; 812 pupils.—*Collège Royal de Bourbon*, 5, rue St. Croix d'Antin; 891 pupils.—*Collège Stanislas*, 34, rue Notre Dame des Champs; 194 pupils, boarders.—*Collège Rollin* or *St. Barbe*, 34, rue des Postes; 389 pupils, boarders.—To the above should be added the *Collège des Ecossais*, 25, rue des Fossés-St.-Victor; the *Collège des Irlandais*, 3, rue des Irlandais; and the *Collège des Anglais*, 22, rue des Postes. All these colleges will be found described in another part of this work, according to their respective localities. (1)

**SPECIAL SCHOOLS.**—In addition to the colleges before mentioned, there are a great number of schools for special purposes founded in Paris, mostly by the government; of these we subjoin a list.

**ÉCOLE POLYTECHNIQUE**, 71, rue Descartes.—A decree of the National Convention, dated 21 Ventose, an II. (March 11, 1794), created a Commission des Travaux Publics, and an École Centrale, the latter of which, by a decree of the 15th Fructidor, an III. (September 1st, 1795), took the name of École Polytechnique. The object of this most useful and

(1) In the departments there are royal colleges in all great towns. In small towns the colleges are called *collèges communaux*: these are private establishments aided by the commune, and subject to the surveillance of the authorities. The royal colleges of Paris deserve a visit from the intelligent traveller. The accounts of the University, as to the number of students and the amounts of the fees received for their education, during the scholastic year 1837-1838, shew the following results:—

|                                | No. of Students. | Sums received. |
|--------------------------------|------------------|----------------|
| In the 41 royal colleges . . . | 10,975           | 383,544fr.     |
| 317 communal colleges . . .    | 22,058           | 427,693        |
| 191 institutions . . .         | 8,378            | 250,620        |
| 1,907 boarding-schools . . .   | 23,538           | 473,773        |
| Totals . . .                   | 64,949           | 1,535,630fr.   |
|                                |                  | 8              |

justly-celebrated institution is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and the graphic arts; to form pupils for the artillery, engineering, bridges and highways, mining, and other departments, into which persons cannot be admitted without having studied in this school. A great number of excellent officers, engineers, and scientific men have been educated in this establishment. Pupils are admitted from the age of 17 to 20. Every year candidates for admission undergo a very severe examination in Paris, and in the departments. The terms are 1,000 fr. a-year, the pupils also providing themselves with a uniform, books, and other objects necessary for the pursuit of their studies. The king has founded 24 scholarships, of which 8 are in the nomination of the Minister of the Interior, 12 of the Minister of War, and 4 of the Minister of the Marine. The affairs of the school are under the superintendence of a council of amelioration, a council of instruction, and a council of administration. The period allowed for study is two years, to which in certain cases a third year is added. Strangers cannot visit this school without permission from the Minister of War.(1)

ÉCOLE ROYALE DES PONTS ET CHAUSSÉES, 10, rue Hilerin Bertin.—This school consists of 97 pupils, taken from the École Polytechnique, who receive instruction in the art of projecting and constructing routes, canals, bridges, etc., with whatever concerns the different branches of civil engineering.

ÉCOLE D'APPLICATION DU CORPS D'ÉTAT-MAJOR, 136, rue de Grenelle.—This school is destined to form pupils for the staff-service. The term of study is two, or, at most, three years, when those pupils who have passed the examinations with honour are created sub-lieutenants of the staff, and are attached to an infantry or cavalry regiment.

ÉCOLES DES MINES, 34, rue d'Enfer.—At the head of this school is a *Conseil des Mines*, which directs all affairs relating to mining operations.

ÉCOLE DES CHARTES, at the King's Library, rue de Richelieu.—This institution was founded by Louis XVIII., for encouraging the study of the ancient manuscripts contained in the different libraries, and the dépôts of the archives of the kingdom. To this end the keepers of the records and the king's librarians receive an addition to their salary to teach

(1) The fullest information on this remarkable institution will be found in the publication called "Programme des Études."

young men (nominated by the Minister of the Interior) palæography, or to understand and decipher ancient charters. Each pupil receives 600 fr. a-year.

ÉCOLE DES LANGUES ORIENTALES VIVANTES, at the King's Library, rue de Richelieu : 7 professors are attached to this establishment, and lecture on the following languages:—Literal Arabic; Vulgar Arabic; Persian; Turkish; Armenian; Modern Greek and Greek palæography; Hindoostanee.

ÉCOLE DE PHARMACIE, 13, rue de l'Arbalète.—There are 8 professors attached to this school, who lecture on drugs, chemistry, natural history, and botany. Apothecaries must be examined at this school before they can practise as such.

ÉCOLE DES BEAUX ARTS, 16, rue des Petits Augustins.—This school is divided into 2 sections, painting and sculpture, and architecture. Lectures are given gratuitously on every subject connected with the arts by 20 professors.(1)

ÉCOLE GRATUITE DE DESSIN, 5, rue de l'École de Médecine.—This institution is for the instruction of artisans in the principles of drawing and architecture; lectures are also given on geometry, arithmetic, mensuration, timber-cutting, etc.

ÉCOLE GRATUITE DE DESSIN, for young women, 7, rue de Touraine.—This school, for the instruction of young women intended for the arts or manual professions, affords the means of studying figures, landscapes, flowers, etc.(2)

ÉCOLE CENTRALE DES ARTS ET MANUFACTURES, 7, rue Thorigny, founded in 1828, and established on the plan of the old École Polytechnique, for the education of persons intended for civil engineers, directors of manufactories, builders, and teachers of the application of the sciences.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 11, faubourg Poissonnière.—This institution was founded for the instruction of young persons of both sexes in singing, music, etc. A numerous body of the first professors of both sexes give gratuitous instruction here to more than 400 pupils, and a very valuable musical library, open daily to the public from 10 to 3, is also attached to this establishment.

(1) At the École des Beaux Arts the entries for the academical year of 1838-39 were 115 pupils in drawing, and 32 in sculpture.

(2) *Écoles Gratuites de Dessin* have been established by MM. Charles and Dupré, rue St. Avoye and faubourg St. Antoine, and in the court of the Petites Écuries. They are opened in the evening, and are assiduously frequented by laborious workmen. In the Schools of Design instruction is given gratuitously to 3,200 scholars.

**ÉCOLES D'ÉQUITATION.**—The most celebrated is under the direction of MM. Franconi, of the Cirque-Olympique. There is a second, 19, rue Cadet, faubourg Montmartre, which is open daily; a third is in the rue de Fleurus, near the garden of the Luxembourg, and several others of considerable reputation are in various parts of the capital.

**GYMNASE,** rue Jean Goujon, Champs-Élysées.—At this institution, conducted by M. Amoros, instruction is given to pupils of both sexes in gymnastic exercises on the most approved principles. It is very well attended.

**INSTITUTIONS AND PENSIONS.**—These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the Royal Council of Public Instruction. In Paris there are 28 *Institutions* or preparatory schools for the colleges, and 91 *Pensions*; in the rest of the department of the Seine there are 42 *Institutions* and *Pensions*. The number of *Pensions* for young ladies in Paris is 70, and there are 15 in the other communes of the department. There are also 381 schools in Paris, and 215 in the rest of the department. For a list of the best, see *Directory*.

**ÉCOLES NORMALES ÉLÉMENTAIRES.**—These useful institutions are designed to form school-masters and school-mistresses. They are two in number, one for men and the other for women; the former is situated at No. 4, rue Carpentier, and the latter at the Halle-aux-Draps. The lectures are delivered three days a-week, and occupy three months. The pupils are taught reading, writing, arithmetic, line-drawing, penmanship, and church-singing. No one is admitted without producing a certificate signed by the mayor and rector of his parish, or an authorisation delivered by the committee of public instruction.

Gratuitous lectures for workmen have been established by the *Association Polytechnique* in the 3d, 6th, and 8th arrondissements.

**ÉCOLES PRIMAIRES.**—The name of these schools sufficiently indicates their object. They form the fourth class under the direction of the Royal Council of Public Instruction, and are very numerous.

*Adult Schools.*—There are altogether in the department of the Seine 53 schools or classes for adults, containing 7,000 persons in Paris, 371 in the arrondissement of St. Denis, and 1,085 in that of Sceaux.

*Ouvroirs*.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls: there are 1 or more in each arrondissement; their total number is 29, and the children frequenting them are 1,595.

Of the *Écoles Primaires* for children, there are 24 *Écoles Mutuelles* (Boys), containing 5,600 Scholars; 27 *Écoles Simultanées* (Boys), 7,047; total (Boys), 12,647.—28 *Écoles Mutuelles* (Girls), 5,990; 27 *Écoles Simultanées* (Girls), 5,260; total (Girls), 11,250. The expense of all the *Écoles Primaires* to the town is about 240,000 fr. annually, and to the administration of hospitals about 330,000 fr. The funds contributed by charitable associations to some of the above-mentioned schools amount to 46,800 fr., giving the total cost of primary instruction per annum, 616,800 fr. Elementary singing is taught in all these schools; and the monitors in them receive prizes according to merit. The salaries of the teachers are, for masters 1,800 fr., for mistresses 1,500 fr. per annum; and all are either provided with a house, or receive an allowance of 300 fr. towards their rent. If they hold an evening class for adults they are paid in addition, the masters 300 fr., the mistresses 200 fr. (1)

*Salles d'Asile*, or *Infant Schools*, are rapidly forming all over Paris. There are at present 23 such establishments, and they contain between 4,000 and 5,000 children. The society for the promotion of these schools holds its meetings at 13, rue de la Chaussée d'Antin. (2)

We may add to the foregoing account of the state of public instruction in the capital a notice of a grand and admirable institution, which, although not situated within Paris, is still immediately and closely connected with it.

The *Maison Royale de St. Denis* is devoted to the instruction of the daughters, sisters, and nieces of members of the legion of honour. It was originally established by Napoleon in the Château of Écouen, under the superintendence of Mad. Campan, and has been rendered illustrious by the peculiar favour of the Emperor, who often visited it; by the letters and

(1) The *Écoles Primaires* for all France, in 1838, contained 1,388,964 boys, 963,616 girls; total, 2,332,580.—The expense of communal schools was 9,017,427 fr., and the votes of councils-general for maintaining them amounted to 4,231,608 fr.

(2) The most authentic accounts that can be obtained of the institutions for public instruction in France are to be found in the "*Almanach Royal*," or in the "*Almanach de l'Université*," both annual publications, and in the "*Reports*" of the prefect of the department.

the enlightened cares of its excellent governess; and by the numbers of amiable and distinguished women who have received their education within its walls. Since 1815 it has been settled in the vast buildings of the Abbey of St. Denis, and according to the latest regulations is thus constituted:—The Queen is the special protectress and head of the institution. The Grand Chancellor of the Legion presents the higher functionaries of the house to the Queen for her nomination, and appoints the other functionaries by his own authority. All pupils are nominated to it by the King, on the presentation of the Grand Chancellor. The establishment consists of a lady superintendent, 6 ladies dignitaries, 12 ladies of the 1st class, 40 ladies of the 2d class, 20 novices, and an unlimited number of candidates for the noviciate determined by the Grand Chancellor. 500 young ladies are here educated as pupils, of whom 400 receive their instruction gratuitously, and 100 pay a moderate sum. (1) The superintendent, dignitaries, and governing members of the institution wear orders and decorations corresponding to those of the members of the Legion of honour; and retiring pensions are allowed them after a certain number of years of service. Female education of the highest and most refined description is given to the pupils in all its branches; and the young ladies who are brought up here receive all the advantages that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. 3 almoners and a large medical staff are attached to the service of the establishment, and the care and attention paid to the comfort as well as health of the pupils are very great. At the same time the rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, white aprons and collars; all dine together, and are subjected to almost military discipline. Frequent examinations take place, and prizes are bestowed according to the order of merit. From the nature of the institution itself it is desirable that the public should not promiscuously penetrate into it, and accordingly permission to visit it is only granted by the Grand Chancellor on a written application, and is by no means a common favour.

Two succursal houses, belonging to this institution, and con-

(1) The total number of persons in the Maison Royale on Jan. 1, 1838, was 650.



ducted upon the same plan, are established, one in the rue Barbette, at Paris, the second at the Maison des Loges in the forest of St. Germain. They contain jointly 400 gratuitous pupils, and are superintended by the ladies of the Congregation de la Mère de Dieu.

This institution is the noblest establishment for female education in France, and perhaps in Europe.

**MUSEUMS, ETC.**—We here only give a list of the museums, libraries, etc., for the convenience of reference; full descriptions of these institutions will be found in their proper places in other parts of this work, according to the arrondissements in which they happen to be situated.

*Musée des Tableaux*, at the Louvre; 1,406 pictures of Italian, Flemish, Spanish, and French schools of old masters and deceased modern artists.

*Musée des Tableaux de la Galerie Espagnole*, at the Louvre; 446 pictures of the Spanish schools, with a few of the Italian.

*Musée des Dessins*, at the Louvre; 1,298 drawings of masters of all schools.

*Musée des Antiques*, at the Louvre; 1,100 ancient statues, sculpture, etc.

*Musée Égyptien*, at the Louvre; Collection of Egyptian antiquities, Greek vases and bronzes, Etruscan antiquities, etc.

*Musée de la Marine*, at the Louvre; Collection of models of vessels, naval objects, etc.

All these museums are open to students, and foreigners with passports, on Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays; and to the public on Sundays; from 10 to 4.

*Musée de la Sculpture Moderne*, at the Louvre; Collection of works of Jean Goujon, Jean Cousin, Michel Angelo, Coysevox, Puget, etc. For tickets of admission write, post-paid, to Count Forbin, Directeur des Musées Royaux, 56, rue St. Lazare.

*Musée Royal du Luxembourg*. Pictures and sculptures by living modern artists. Open to students and foreigners every day except Monday; and to the public on Sundays; from 10 to 4.

*Musée Monétaire*, at the Hôtel des Monnaies, 11, Quai Conti. Collection of medals, moneys, dies, etc. Open to foreigners, (with passports,) Mondays and Thursdays; to the public, Tuesdays and Fridays; from 12 to 3.—For special per-

mission to see coining, write, post-paid, to M. le Directeur du Musée Monétaire, à la Monnaie, Quai Conti.

*Musée d'Histoire Naturelle*, Jardin des Plantes. Galleries of zoology, mineralogy, botany, and comparative anatomy, botanical garden, and ménagerie. The galleries of zoology and mineralogy are open to students and foreigners, Mondays, Thursdays, and Saturdays, from 11 to 2; and to the public, Tuesdays and Fridays, from 3 to 6. The gallery of botany is open, with tickets, on Thursdays, from 2 to 4. The gallery of comparative anatomy is open, with tickets, Mondays and Saturdays, from 11 to 2. The school of botany is open, with tickets, Mondays, Thursdays and Saturdays, from 3 to 5. The ménagerie is open daily from 11 to 6 in summer, and from 11 to 3 in winter. For tickets apply with passport at the office of administration. The garden is open daily.

*Musée d'Artillerie*, 3, Place St. Thomas d'Aquin. Valuable collection of arms and armour. Open on Thursdays and Saturdays, from 12 till 4.

*Galerie des Plans des Forteresses de France*, at the Hôtel des Invalides; can be visited only with permission from the Minister of War.

*Conservatoire des Arts et Métiers*, 208, rue St. Martin. Models of machines, instruments, etc. Open on Sundays and Thursdays, from 10 to 4; and on Tuesdays, Wednesdays, and Saturdays, from 11 to 3.

*Cabinet de Minéralogie*, 34, rue d'Enfer. Open to foreigners and students daily, with permission from the Director (for which write post-paid); to public, on Mondays and Thursdays, from 11 to 3.

*Cabinet d'Anatomie*, at the École de Médecine. Open to students and bearers of permissions daily; and to public on Thursdays, from 11 to 3. (Apply to porter.)

*Musée Dupuytren*, rue de l'École de Médecine. Open same days and hours. (Apply to porter.)

*Cabinet de Médailles et Pierres Gravées*, at the Bibliothèque du Roi. Open Tuesdays and Fridays, from 10 to 3.

*Jardin Botanique de l'École de Médecine*, rue d'Enfer. Open from 1st May to 31st August, from 6 to 10, A. M., and from 3 to 7 P. M., except on Sundays and festivals.

Besides these, there are the following private collections, but to which most of the proprietors grant admission with great difficulty and only on a proper introduction being ob-

tained :—*Paintings by Old Masters* : Marshal Soult, 57, rue de l'Université ; the Marquis de Las Marismas (M. Aguado), 6, rue Grange Batelière ; Baron Delessert, 176, rue Montmartre ; Count E. d'Harcourt, 345, rue St. Honoré ; Count Perregaux, 9, rue de la Chaussée d'Antin ; Duke de Feltre, 10, rue Barouillère ; Baron Jassaud, 7, rue Grange aux Belles ; M. Reiset, 3, rue de la Ville l'Evêque.—*Paintings by Living Masters* : M. Paturle, 23, rue du Paradis Poissonnière ; M. Hope, 16, rue Neuve des Mathurins ; M. Perrier, 27, rue Neuve du Luxembourg ; M. de Cypierre, 25, rue du Faubourg St. Honoré.—*Paintings, Statuary, Antiquities, Curiosities*, etc. : M. du Sommérard, Hôtel Cluny, rue des Mathurins St. Jacques (very curious) ; Count Pourtales, 3, rue Tronchet ; M. Odier, 4, rue de l'Oratoire ; Baron Roger, 4, rue Bergère ; Chevalier d'Artaud, 36, rue Bellechasse ; Marquis de Fortia d'Urban, 12, rue de la Rochefoucault ; Marquis de Custine, 6, rue de la Rochefoucault ; M. Sauvageol, 56, rue du Faubourg Poissonnière.—*Drawings, Engravings*, etc. : M. Revil, 1, rue Cadet.—*Birds and Shells* : The Duke de Rivoli. Da Gama Machado, 3, Quai Voltaire.—*Coleopterian Insects* : General Count Dejean, 17, rue de l'Université.—*Herbary* : M. Adrien de Jussieu, at the Garden of Plants.—*Cryptogamic Herbary* : Colonel Bory de St. Vincent, 6, rue de Bussy.—*Mineralogy* : M. Brongniart, 71, rue St. Dominique ; M. Gilet de Laumont ; M. Brochant de Villiers, 71, rue St. Dominique ; M. Cordier, at the Garden of Plants.—*Craniological Collections* : M. Esquirol, 9, rue de Buffon ; Dr. Roberton, 105, rue du Bac.

**PUBLIC LIBRARIES.**—*Bibliothèque du Roi*, 58, rue de Richelieu. 900,000 books and printed pamphlets, 80,000 MSS. 100,000 medals, 1,600,000 engravings, 300,000 maps and plans. Open every day (except Sundays and holidays) to students and strangers, from 10 to 3 ; to the public, Tuesdays and Fridays, from 10 to 3. Vacation from Sept. 1 to Oct. 15.

*Bibliothèque de l'Arsenal*, rue de Sully. 190,000 vols. and 6,300 MSS. Open every day, except on festivals, from 10 to 3. Vacation from Sept. 15 to Nov. 3.

*Bibliothèque de Sainte-Geneviève*, 2, rue Clovis, 200,000 vols., 30,000 MSS. Open every day, except festivals, from 10 to 3 ; and in the evening from 6 to 10. Vacation from Aug. 1 to Sept. 15.

*Bibliothèque Mazarine*, Institute, 23, Quai Conti. 160,000 vols., 4,500 MSS. Open every day, except Sundays and festivals, from 10 to 3. Vacation from Aug. 15 to Oct. 1.

*Bibliothèque de la Ville*, 35, Quai d'Austerlitz. 50,000 vols.

Open every day, except Wednesdays, Sundays, and festivals, from 10 to 4. Vacation from Sept. 1 to Oct. 15.

*Bibliothèque de l'École de Médecine*, 12, Place de l'École de Médecine. 30,000 vols. Open daily, but only to students. For permission to see it, write (post-paid) to M. le Doyen de la Faculté de Médecine, at the school. Vacation, Sept. 1 to Nov. 1.

*Bibliothèque du Musée d'Histoire Naturelle*, at the Jardin des Plantes, rue du Jardin du Roi (apply to porter). 30,000 vols. Open, from Sept. 1 to April 1, on Tuesdays, Thursdays, and Saturdays, from 11 to 3; and, from April 1 to Sept. 1, every day (Wednesdays, Sundays, and festivals excepted), from 11 to 3.

*Bibliothèque de l'École des Mines*, 34, rue d'Enfer. 6,000 vols. Open Mondays and Thursdays from 11 to 3, and every day to students and strangers, on permission obtained from the Director of the establishment.

*Bibliothèque de l'Université*, at the Sorbonne. 30,000 vols. Open Mondays, Wednesdays, and Fridays, from 10 to 2, except when any of these days is a festival. Vacations regulated by those of the University.

*Bibliothèque de l'Institut*, 23, quai Conti (at the Institute). 100,000 vols. To be admitted to this library a personal recommendation from a member of the Institute is needed, which however is generally granted with great liberality.

*Bibliothèque de la Chambre des Députés*, at the Chamber. 50,000 vols. To be admitted to this library, a personal permission from one of the questors of the Chamber, or from the librarian, is necessary.

*Bibliothèque de la Chambre des Pairs*, at the Luxembourg. 11,000 vols. Permission must be obtained from a Peer.

*Bibliothèque du Conservatoire de Musique*, 11, faubourg Poissonnière; comprising a valuable collection of music and musical works. Open daily to the public, from 10 to 3, Sundays and festivals excepted.

*Bibliothèque du Conservatoire des Arts et Métiers*, 208, rue St. Martin. 12,000 vols., on mechanical and mathematical subjects, patents, etc. Open in the day, from 10 to 2; in the evening, from 7 to 10.

Besides these libraries there are others, to which admission may be obtained by application to the proper authorities, the addresses of whom may be known by enquiry on the spot; but which are seldom, if ever, visited by any persons except those who desire to consult them for special

purposes. They are as follows.—*Cabinet du Roi, ou Bibliothèque du Conseil d'État*, 80,000 vols., containing 2,000 vols. of ordonnances, etc., of all the Kings of France. Gallery of the Louvre, Quai du Louvre.—*Cour de Cassation*, 36,000 vols. Palais de Justice.—*Invalides*, 25,000 vols., Hôtel des Invalides.—*École Polytechnique*, 26,000 vols., 1, rue Descartes.—*Tribunal de Première Instance*, 4,000 vols., Palais de Justice.—*Ordre des Avocats*, 7,000 vols., Palais de Justice.—*Ministère de la Justice*, 8,000 vols., 13, Place Vendôme.—*Ministère des Affaires-Étrangères*, 15,000 vols., rue Neuve des Capucines.—*Ministère de l'Intérieur*, 14,500 vols., 103, rue de Grenelle, Saint Germain.—*Ministère des Finances*, 3,500 vols., 48, rue de Rivoli.—*Dépôt des Cartes et Plans de la Guerre*, 19,000 vols., 8,000 MSS., 61, rue de l'Université.—*Dépôt des Cartes de la Marine*, 14,000 vols., 13 rue de l'Université.—*Dépôt Centrale de l'Artillerie*, 6,000 vols., 3, Place St. Thomas d'Aquin.—*Préfecture de Police*, 4,000 vols., 7, rue de Jérusalem.—*Séminaire St. Sulpice*, 20,000 vols., 17, rue du Pot de Fer, St. Sulpice.—*École de Droit*, 8,000 vols., Place Sainte Geneviève.—*École des Ponts et Chaussées*, 5,000 vols., 10, rue Hillerin Bertin.—*Cour des Comptes*, 6,000 vols., Cour de la Sainte Chapelle.—*Observatoire*, 4,500 vols., rue Cassini.—*Bibliothèque du Commerce*, Palais de la Bourse.—*Imprimerie Royale*, 89, rue Vieille du Temple.

#### LITERARY AND SCIENTIFIC SOCIETIES.

SOCIÉTÉ ROYALE DES ANTIQUAIRES DE FRANCE, 12, rue Taranne.—This society which, when formed in 1805, was called *Académie Celtique*, and has published some very interesting memoirs, has for its object to investigate the language, history, and antiquities of the Celts, Greeks, and Romans, and of the middle ages, but more particularly those of the Gauls and French down to the 16th century inclusive. It consists of 60 resident members, and a great number of correspondents in the departments and foreign countries.

SOCIÉTÉ PHILOMATHIQUE, 6, rue d'Anjou, faubourg St. Germain.—Most of the members, who are 60 in number, are also members of the Institute, and, next to that institution, it is the most scientific body in Paris. *The Bulletin de la Société Philomathique* is published by the society.

SOCIÉTÉ ENTOMOLOGIQUE DE FRANCE, 6, rue d'Anjou, faubourg St. Germain.

**SOCIÉTÉ D'HISTOIRE NATURELLE**, rue d'Anjou, faubourg St. Germain.—This society consists of 30 members, and is divided into three sections, mineralogy and geology, botany, and zoology. The members consist of the most distinguished naturalists in Paris who are under the age of 40. There are also honorary members who have attained that age, and corresponding members, chosen from among the most distinguished naturalists in France and the rest of Europe.

**SOCIÉTÉ GÉOLOGIQUE DE FRANCE**, 26, rue du Vieux Colombier. This society, which is authorized by government, consists of an unlimited number of members, and publishes a bulletin of its proceedings.

**ATHÉNÉE ROYAL DE PARIS**, 2, rue de Valois.—This institution was founded in 1781, by the unfortunate aéronaut Pilatre du Rosier. Lectures are delivered here in the winter on various branches of literature and science. The annual subscription is 120 fr. Subscribers have access to a library.

**SOCIÉTÉ FRANÇAISE DE STATISTIQUE UNIVERSELLE**, 12, Place Vendôme.—This society was founded in 1829, by M. César Moreau, to aid the progress of general statistics. Different works connected with the objects of this association are printed at its expense, and prizes and medals are awarded for such productions as are entitled to distinction.

**SOCIÉTÉ DES BIBLIOPHILES**, 39, rue St. Louis, au Marais. The object of this society, which consists of 24 resident members and 5 foreign associates, is the impression of very scarce or inedited works, in number equal to that of the members.

**SOCIÉTÉ DE GÉOGRAPHIE**, 23, rue de l'Université. This society was founded in 1821, to promote the knowledge of geographical science, by sending travellers to countries little known, proposing subjects for prizes, corresponding with learned societies, travellers, and geographers, and publishing works and maps. A bulletin is published by the society. The annual subscription is 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

**INSTITUT HISTORIQUE**.—This society holds an annual conference, wherein historical subjects are discussed; it publishes a bulletin. Public and gratuitous lectures are given on Parisian antiquities, French history, and on the history of literature. The bureau is at 9, rue St. Guillaume.

**SOCIÉTÉ GRAMMATICALE**, 12, rue des Jeuneurs.—This

society occupies itself with grammatical science, and particularly with the discussion and solution of difficulties in the French language.

**SOCIÉTÉ PHILOTECHNIQUE**, No. 30, rue Traversière, St. Honoré.—This society, composed of 60 artists and scientific and literary men, besides honorary members, free members, and correspondents, holds public half-yearly meetings in the spring and the autumn, at the Hôtel de Ville, at which papers are read, musical compositions performed, and sometimes the artists of the society exhibit their pictures, designs, and sculpture.

**ATHÉNÉE DES ARTS**.—This establishment was founded in 1792, for the encouragement and advancement of the arts and sciences. Its members consist of artists, scientific men, and artisans; ladies are also admitted. At the annual public meetings, prizes are adjudged for useful inventions and improvements in the arts and sciences.

**SOCIÉTÉ DES AMIS DES ARTS**.—This society was founded before the Revolution, but was subsequently dissolved, and re-established in 1817. Its object is to encourage the arts of sculpture, painting, and engraving; and an unlimited number of subscribers are admitted, who, at the end of each year, can withdraw or continue members of the society. Every share is fixed at 100 fr., and each subscriber can take as many shares as he pleases. Three-fourths of the annual receipts are devoted to the purchase of pictures, statues, vases, bas-reliefs, drawings, bronzes, etc., by living artists of the French school: the other fourth is appropriated to engraving. The objects of art thus purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery, at the rate of one prize for eight shares. Such shareholders as do not gain prizes are entitled to a proof engraving. Subscriptions received at M. Coulon's, à la Calco-graphie, au Louvre.

**ATHÉNÉE DE MÉDECINE DE PARIS**.—The meetings are held at the Hôtel de Ville.

**CERCLE MÉDICAL DE PARIS**.—This society devotes its attention to epidemic diseases and the medical constitution, and keeps up an active correspondence with physicians and scientific men in foreign countries as well as France. The king's chief physician is perpetual president. The meetings of the *Cercle* are held at the Hôtel de Ville.

**SOCIÉTÉ DE MÉDECINE DE PARIS.**—The prefect of the department is president of this society, whose labours are regularly published in the *Journal Général de Médecine*. (1)

**SOCIÉTÉ DE MÉDECINE PRATIQUE.**—The principal object of this association is the study and cure of whatever diseases are most prevalent. Pupils sent by school-masters and school-mistresses are vaccinated gratuitously, and vaccinal matter is sent to surgeons. The king's chief physician is president of this society, whose meetings are held at the Hôtel de Ville.

**THE PARIS MEDICAL SOCIETY** was established in 1837, and consists principally of English practitioners and students resident in the capital, as well as European medical men, who meet to read memoirs and to discuss medical topics. Sir R. Chermiside is president. A library is attached to this society, which holds its sittings at 4, Place de la Sorbonne.

**SOCIÉTÉ PHRENOLOGIQUE**, 37, rue de Seine.

**SOCIÉTÉ MÉDICO-PHILANTHROPIQUE.**—This benevolent association holds its meetings at the Hôtel de Ville, on the 2nd and 4th Mondays of the month. Gratuitous prescriptions are given on Thursdays from 2 to 5 o'clock, and money is afforded to patients destitute of the means of procuring medicine.

**CENTRAL DEAF AND DUMB SOCIETY**, No. 9, rue St. Guillaume.

**SOCIÉTÉ ACADÉMIQUE DES ENFANS D'APOLLON.**—This society, founded in 1749, meets every month, and holds an annual meeting, devoted to music and poetry. Among the members are several of the most celebrated musicians in Europe, as well as distinguished artists and men of letters.

**ATHÉNÉE MUSICAL.**—A society for the promotion of the study and taste of music. Meetings held at the Hôtel de Ville.

**SOCIÉTÉ LYRIQUE DES SOUPERS DE MOMUS.**—This association of authors meets every month, at the restaurant of Fèvre, Place du Châtelet. It consists of 20 members, each of whom must present at the monthly supper a song or piece of poetry.

(1) The "Almanach Général de Médecine" for 1839 contains the following official statistical returns:—1,311 doctors of medicine are entered on the general Paris list for 1839. The number of *officiers de santé* practising in Paris is 200; and this, added to that of the physicians, gives one medical man for every 596 inhabitants (reckoning the population at 900,000). There is, on an average, one medical man for every 1,000 inhabitants in the departments. Fifty-two doctors of medicine practise in the arrondissement of St. Denis, thirty in that of Sceaux. There are at present 5,121 students in the three medical faculties and the secondary schools of medicine throughout France.



A volume of these songs is printed annually. In this society are embodied the two associations called *les Diners du Vaudeville* and *le Caveau Moderne*.

**SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE**, 42, rue du Bac.—The object of this society is to second the efforts of Government for the amelioration of every branch of industry, by giving prizes, by rewarding inventions, and by the publication of a bulletin upon discoveries relating to industry.

**ECOLE SPÉCIALE DU COMMERCE FRANÇAIS**, rue St. Pierre Popincourt.

**SOCIÉTÉ ROYALE ET CENTRALE D'AGRICULTURE**.—This society, which holds its meetings at the Hôtel de Ville, was established by an order in council in 1761. Its object is the amelioration of the different branches of rural and domestic economy in France. It is the centre of the correspondence of all the agricultural societies in the kingdom, and consists of 40 ordinary, 24 free, and 12 foreign associates.

**SOCIÉTÉ D'HORTICULTURE**, 12, rue Taranne, for the improvement of the culture of pleasure and kitchen-gardens, the plants and fruits destined for food, the vegetables susceptible of being employed in the arts, fruit-trees, etc. It grants prizes, distributes medals, exhibits plants, shrubs, flowers, etc., and publishes a monthly journal on gardening, called *Annales de la Société d'Horticulture*.

**SOCIÉTÉ D'AMÉLIORATION DES LAINES**, 126, rue de Grenelle St. Germain.—This useful institution adjudges annually two prizes and two medals to French agriculturists who devote their attention to the improvement of sheep, etc.

**ETABLISSEMENT DE FILATURE**, Cul de sac des Hospitalières, 2, rue de la Chaussée des Minimes, near the Place Royale. This establishment is destined to give work to poor women, who receive a quantity of hemp for spinning, for which they are paid a certain sum. The number of women employed by this institution is about 3,000. There are besides 130 weavers, for whom frames and other tools are procured gratuitously.

**ACADÉMIE DE L'INDUSTRIE FRANÇAISE**, 12, Place Vendôme, for the promotion of agricultural, manufacturing, and commercial knowledge.

**SOCIÉTÉ GÉNÉRALE DES NAUFRAGES**, 11, Place Vendôme.—This useful society awards prizes for successful attempts to rescue crews from shipwreck, etc.

Besides these there are numerous other societies in the capital, of which the following are the chief: full information respecting their objects and constitution may be obtained at the addresses annexed to them.—*Société Sericicole*, 12, rue Taranne.—*Société Académique d'Écriture*, 68, rue St. Louis.—*Société Universelle de Civilisation*, 47, rue de Verneuil.—*Société des Sciences Physiques, Chimiques et Arts Agricoles*, Hôtel de Ville.—*Société Médico-pratique*, Hôtel de Ville.—*Société Médicale d'Émulation*, Ecole de Médecine.—*Société Hippocratique*, 58, rue des Tournelles.—*Société de Chimie Médicale de Paris*, 4, place de l'École de Médecine.—*Société de Pharmacie*, 13, rue de l'Arbalète.—*Institut Bibliographique*, 31, rue de Seine.—*Société Asiatique*, 12, rue Taranne.—*Société d'Encouragement pour la Gravure*, 3 bis, quai Voltaire.—*Société pour l'Instruction Élémentaire*, 12, rue Taranne.—*Société des Méthodes d'Enseignement*, 12, rue Taranne.—*Société Libre des Beaux-arts*, Hôtel de Ville.—*Société des Progrès Agricoles*, 12, rue Taranne.—*Société d'Oenologie*, 4, rue Gérard-Beauquel.

CHURCHES, ETC.—To each of the 12 arrondissements, into which Paris is divided, there is one parochial church, and a certain number of others, called *Églises Succursales*, or *District Churches*, varying according to the size of the arrondissement or parish. The following is a list of all the churches in Paris, which we give here for sake of reference; full descriptions of each, as well as of the protestant places of worship, will be found under the head of the arrondissements in which they are situated.

1st ARRONDISSEMENT: Parish Church, *L'Assomption*, 369, rue St. Honoré. District Churches: 1. *St. Louis*, 5, rue Ste. Croix: 2. *St. Philippe*, 8, faubourg du Roule: 3. *St. Pierre de Chaillot*, 50, rue de Chaillot: 4. *Chapelle de Beaujon*, 59, faubourg du Roule: 5. *La Madeleine*, Boulevard de la Madeleine.—2d ARRONDISSEMENT: Parish Church, *St. Roch*, 296, rue St. Honoré. District Church, *Notre Dame de Lorette*, rue Olivier.—3d ARRONDISSEMENT: Parish Church, *St. Eustache*, rue Trainée. District Churches: 1. *Les Petits Pères*, Place des Petits Pères: 2. *Notre Dame de Bonne Nouvelle*, 23, rue de la Lune.—4th ARRONDISSEMENT: Parish Church, *St. Germain l'Auxerrois*.—5th ARRONDISSEMENT. Parish Church, *St. Laurent*, Place de la Fidélité. District Church, *St. Vincent de Paule*, 6, rue Montholon.—6th ARRONDISSEMENT:

Parish Church, *St. Nicolas des Champs*, 200, rue St. Martin. District Churches: 1. *St. Leu et St. Gilles*, 182, rue St. Denis; 2. *Ste. Elisabeth*, 107, rue du Temple.—7th ARRONDISSEMENT: Parish Church, *St. Merry*, 2, rue St. Martin. District Churches: 1. *Notre Dame des Blancs Manteaux*, 14, rue des Blancs Manteaux; 2. *St. François d'Assise*, 13, rue du Perche; 3. *St. Denis*, 50, rue St. Louis au Marais.—8th ARRONDISSEMENT: Parish Church, *Ste. Marguerite*, 28, rue St. Bernard, faubourg St. Antoine. District Churches: 1. *St. Antoine*, 35, rue de Charenton; 2. *St. Ambroise*, rue St. Ambroise.—9th ARRONDISSEMENT: Parish Church, *L'Église Cathédrale de Notre Dame*. District Churches: 1. *St. Louis*, Ile St. Louis; 2. *St. Gervais*, rue de Monceau; 3. *St. Paul et St. Louis*, 118, rue St. Antoine.—10th ARRONDISSEMENT: Parish Church, *St. Thomas d'Aquin*, Place St. Thomas d'Aquin. District Churches: 1. *Abbaye aux Bois*, 16, rue de Sèvres; 2. *St. François Xavier*, 120, rue du Bac; 3. *St. Valère*, 142, rue Grenelle; 4. *St. Pierre du Gros Caillou*, 60, rue St. Dominique.—11th ARRONDISSEMENT: Parish Church, *St. Sulpice*, Place St. Sulpice. District Churches, 1. *St. Germain des Prés*, Place St. Germain des Prés; 2. *St. Séverin*, 3, rue St. Séverin.—12th ARRONDISSEMENT: Parish Church, *St. Étienne du Mont*, rue de la Montagne Ste. Geneviève. District Churches: 1. *St. Nicolas du Chardonnet*, 104, rue St. Victor; 2. *St. Jacques du Haut Pas*, 252, rue St. Jacques; 3. *St. Médard*, 161, rue Mouffetard.

The following are chapels not attached to the service of any particular district:—*Chapelle Expiatoire*, rue d'Anjou St. Honoré; *Église des Carmes*, 70, rue de Vaugirard; *Eglise du Val de Grace*, rue St. Jacques; *Église de la Sorbonne*, Place de la Sorbonne; *Église des Invalides*.—All the convents, seminaries, and hospitals have each a chapel attached to them.—To these may be added the *Pantheon*, formerly the Church of Ste. Geneviève; which, though not at present used for religious purposes, is still considered as a sacred building.

The following are churches or chapels belonging to religious sects, not Catholics. For the hours at which divine service is performed in them, and which for the most part vary according to the season of the year, the reader is referred to the article *Stranger's Diary* published every Saturday in *Galignani's Messenger*:—*L'Oratoire*, rue St. Honoré (Calvinists); *La Visitation de Ste. Marie*, 216, rue St. Antoine (Calvinists); Bati-

gnolles-Monceaux, 38, Boulevard extérieur, near the Barrière de Clichy (Lutherans and Calvinists); *Les Carmes*, 16, rue des Billettes (Lutherans). *French Independent Chapels*: 9, rue Taitbout; 3, rue Menilmontant; 93, rue du Faubourg St. Denis; rue St. Maur, faubourg du Temple; 22, rue des Grés; church of the Abbé Châtel, 59, rue du Faubourg St. Martin. *Episcopal Church*, rue d'Aguesseau (Church of England). *Marbauf Chapel*, rue de Chaillot, Champs-Élysées (Church of England); 7, rue Neuve des Capucines (Church of England); 23, rue Royale (Wesleyans); *English Chapels*, 75, rue de Vaugirard; 9, rue Taitbout; and 6, rue d'Anjou; *American Service*, 23, rue de Varennes, and 55, rue Ste. Anne; *Synagogue*, 14, rue Neuve St. Laurent (Jews), and 7, rue Notre Dame de Nazareth; *Greek Chapel*, 4, rue Neuve de Berry, Champs-Élysées.

The clergy of Paris is composed of 1 archbishop, 3 vicars-general appointed by the King, and 9 others; 3 secretaries; 1 penitentiary; 3 metropolitan officials; 4 diocesan officials; 16 canons of Notre Dame, the first of whom is archdeacon; 34 honorary canons; 2 masters of the choristers; 5 superintendants of the edifice of Notre Dame; 3 superiors of seminaries. To these should be added the curates and officiating ministers of the churches of Paris, of whom there is one to each church. The number of their vicars is not accurately known, and there is also an indefinite number of almoners of hospitals, convents, etc. The Protestant clergy of Paris is composed of 5 pastors of the Reformed Church, or Calvinists, 3 pastors of the Church of the Confession of Augsburg, or Lutherans, and 4 ministers of the French Independents. The English clergy consist of a bishop, chaplain to the embassy, and 4 other ministers of the Church of England, together with several ministers of other denominations. (1)

(1) The total number of the Catholic clergy in France is about 42,000, including 3 cardinals, 14 archbishops, and 67 bishops. To these may be added 8,500 theological students, intended for the priesthood. The number of convents for nuns of different orders is about 3,000, and the number of nuns about 24,000; there are also in France establishments of monks of La Trappe, Carthusians, or Chartreux, Capucins, Benedictines, and Jesuits, besides the Priests of St. Sulpice. Of the ministers of other religions there are 411 Reformists, or Calvinists, of whom 90 are presidents of consistories; 230 of the Confession of Augsburg, or Lutherans, of whom 6 are inspectors of dioceses, and 31 presidents of consistories. The English churches in France have at least 40 ministers, including a bishop residing in Paris. There are also 8 Jewish Rabbins, and of other denominations, 86. At the time of the Revolution the total number of ecclesiastical personages was 114,000, including 19,000 regular clergy, and 32,000

**SÉMINAIRE DES MISSIONS ÉTRANGÈRES**, 120, rue de Bac.—Missionaries are educated here in the Asiatic languages, and in whatever may fit them for the missions in the east.

**SÉMINAIRE DU ST. ESPRIT**, 24, rue des Postes.—The pupils of this seminary, destined for missions to the colonies, consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state.

**PETIT SÉMINAIRE**.—Forms two divisions. One established at the ancient seminary of St. Nicolas du Chardonnet, 18 bis, rue de Pontoise, and the other at Gentilly. The two houses contain 200 pupils.

**SÉMINAIRE DE ST. SULPICE**, Place St. Sulpice.—It has 8 professors and 160 students.—A succursal house is established at Issy, with 2 professors and 50 students.

**INSTITUT DES FRÈRES DES ÉCOLES CHRÉTIENNES**, 165, rue du Faubourg St. Martin.—The teachers of the Écoles Chrétiennes are educated here.

**CAISSE DIOCÉSAINE**.—This fund is destined to afford pensions to priests whose age or infirmities prevent them continuing to exercise their functions, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies.

**SOCIÉTÉ REPRODUCTIVE DES BONS LIVRES**, 8, rue St. Hyacinthe St. Michel.

**SOCIÉTÉ DES TRAITÉS RELIGIEUX**, 93, rue du Faubourg St. Denis.

**SOCIÉTÉ DE LA MORALE CHRÉTIENNE**, 12, rue Taranne.—This society was formed in 1821. Its labours consist in collecting information upon establishments for the moral and physical amelioration of mankind. It publishes a journal to show the salutary influence of Christianity on the institutions, civilization, and prosperity of nations.

**SOCIÉTÉ DES MISSIONS ÉVANGÉLIQUES CHEZ LES PEUPLES NON CHRÉTIENS** (Protestant), Impasse Grammont, rue de Clichy.

nuns of all orders. Their annual revenues amounted to 72 millions of francs, and the tithe to 70 millions, giving a total of 142 millions. In the budget of the Minister of Public Worship for 1839, which amounts to 34,464,589fr. (rather less than *thirty sous* per head on the total population), the salaries of the cardinals and prelates of France are estimated at 1,017,500fr.; the total expenses of Catholic worship, at 34,251,000fr.; Protestant ditto, 924,000fr.; Jewish ditto, 90,000fr. The present number of curés or rectors is 3,301; of whom 2,527 receive a stipend of 1,200fr. each, and the rest 1,500fr. each. The number of desservans or curates is 25,368, whose salaries vary from 600fr. to 800fr. per annum, not including parochial contributions,

SOCIÉTÉ DES TRAITÉS RELIGIEUX (Protestant), 62, rue Basse du Rempart.

SOCIÉTÉ BIBLIQUE FRANÇAISE ET ÉTRANGÈRE, 10, rue Martel.

SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INSTRUCTION PRIMAIRE PARMI LES PROTESTANS DE FRANCE, 6, rue de l'Oratoire St. Honoré.

SOCIÉTÉ BIBLIQUE PROTESTANTE DE PARIS, 16, rue des Moulins St. Roch.—The object of this association is to spread the Holy Scriptures, without notes or commentary, in the versions received and used in Protestant churches.

CONVENTS.—The convents of the present day are not to be considered as the equivalents of those that existed previously to the Revolution of 1789. In general, it may be said that they are not subjected to such rigid rules as they used then to be, and that several of them are devoted to purposes of female education of a rather strict nature. The following is a list of those now existing in Paris.—*The Dames Bénédictines de l'Adoration perpétuelle du St. Sacrement*, 12, rue Neuve Ste. Geneviève. A second convent of the same order was established at the Temple, 80, rue du Temple, by the late Princess Louise de Condé.—*The Dames Anglaises*, 23, rue des Fossés St. Victor, the only English convent in Paris.—*The Dames Carmélites*, 67, rue d'Enfer, and 70, rue de Vaugirard.—*The Dames de la Visitation*, 20, rue des Postes; 112, rue de Vaugirard; and 6, rue Neuve St. Etienne.—*The Dames de la Congrégation de l'Adoration perpétuelle du Sacré Cœur de Jésus*, Abbaye aux Bois, rue de Sèvres.—Two *Congrégations de Notre Dame*, 104, rue de Sèvres, and 11, rue des Bernardins.—*The Dames du Calvaire*, rue du Petit Vaugirard.—*The Congrégation de la Mère de Dieu*, rue Picpus, and 2, and 4, rue Barbette. The latter is a dependence of the Maison Royale of St. Denis, for educating the daughters of members of the Legion of Honour.—*The Dames de la Miséricorde*, 25, rue Neuve Ste. Geneviève.—*The Chanoinesses de St. Augustin*, or *Congrégation du Sacré Cœur*, rue Picpus.—*The Dames du Sacré Cœur*, 41, rue de Varennes.—*The Dames de l'Immaculée Conception*, called *Récollettes*, 40, rue des Postes.—*The Dames Bernadines* (of the ancient convent of Port Royal), 67, rue Vaugirard.—*The Dames Franciscaines de Ste. Elizabeth*, 40, rue St. Louis.—*The Congrégation des Sœurs de St. Vincent de Paule*, 132, rue du Bac, founded by St. Vincent de

Paule in 1633, now consists of about 500 nuns, who devote themselves to nursing the sick at the hospitals, etc.—The *Dames de St. Maur*, rue St. Maur.—The *Dames de St. Thomas de Villeneuve*, in the impasse des Vignes, rue des Postes; 27, rue de Sèvres; and in the rue de Sèvres, near the Boulevard, which serves as an hospital for sick children.—The *Sœurs de Notre Dame de Bon Secours*, 9, rue Mézière.—The *Dames de St. Michel*, 193, rue St. Jacques: under their direction are the *Filles de la Madeleine* or *Répenties*.—The *Dames de la Croix St. André*, 2, rue de Sèvres.

CHARITABLE INSTITUTIONS. — HOSPITALS.—Establishments for affording relief to the sick, to foundlings, to the aged, infirm, and unfortunate, existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the period of the Revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their maladministration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates; and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration. In the year 1786 a controversy having interested the public mind in favour of a change, Louis XVI. commanded the Academy of Sciences to make inquiry into the state of the Hôtel-Dieu. Their report showed the state of that hospital to be most deplorable. The construction of four hospitals was therefore ordained by the king. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised: but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the Revolution, caused several millions of the hospital fund to be dissipated. The Revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement. The project, however, of demolishing the Hôtel-Dieu, and establishing four hospitals, was not forgotten. By a decree of the Convention, July 16th, 1793, the administration of the department was commanded to transfer part of the patients of the hospitals of Paris into convents or other structures which had become national property. By another decree, of August 24th, 1794, the superintendence of the hospitals was vested in sixteen members of the National Convention. By a subse-

quent decree, two new hospitals were established, and the number of beds in those already existing considerably augmented. At various successive periods the state of the *hospitaux* and *hospices* (1) of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration. This administration, which was created in February 1801, consists of a general council and an administrative committee. All the civil hospitals, as well as the various institutions dependent on them, are under their superintendence. The military hospitals are under the government of the *état-major* of the garrison of Paris. The general council decides all general administrative measures, and superintends the property, accounts, and other affairs, of the *hospitaux* and *hospices*. The administrative committee regulates the different branches of management. The Prefect of the Seine and the Prefect of Police are members of the general council, which comprises some of the most notable functionaries of the state, and assembles weekly at the *Hôtel de Ville*. There is also a *consulting committee* of advocates attached to the administration, besides a general secretary, a receiver general, legal agents, architects, etc. The bureaux of the administrative committee and of the secretary are at 2, rue Neuve Notre Dame.

The *Bureau Central d'Admission*, at the corner of the Parvis Notre Dame, is a board of medical men established for the inspection of persons desiring to be admitted into the hospitals, when the case is not one of urgency. The particular hospital is indicated by this board to the patient, according to the nature of the complaint; and no one can be admitted without the authorization of its members. Certain medical assistance is also given by the Bureau to indigent persons, and children are vaccinated by it gratuitously on Thursdays and Sundays at 11.

**HOSPITALS.**—According to the official returns for 1837, these institutions are 13 in number, and are classed as follows:—General Hospitals.—*Hôtel Dieu*, Parvis Notre Dame. (2)

(1) A distinction is made between *hospital* and *hospice*; the former being generally applied to establishments for the relief of the sick or wounded, and the latter to those in which are received the aged and infirm, or foundlings.

(2) A succursal establishment, connected with the *Hôtel Dieu*, is formed in the former Hospice des Orphelins, 224, rue du Faubourg St. Antoine, which is to be ultimately appropriated to old men.



—*Hôpital de la Pitié*, 1, rue Copeau.—*Hôpital de la Charité*, 45, rue Jacob.—*Hôpital St. Antoine*, 206, rue du Faubourg St. Antoine.—*Hôpital Necker*, 5, rue de Sèvres.—*Hôpital Cochin*, 45, rue du Faubourg St. Jacques.—*Hôpital Beaujon*, 54, rue du Faubourg du Roule. Special hospitals:—*Hôpital St. Louis* (diseases of the skin), 2, rue St. Louis, faubourg du Temple.—*Hôpital du Midi* (venereal complaints, men), 39, rue des Capucins, faubourg St. Jacques.—*Hôpital l'Oursine* (venereal complaints, women), 97, rue de l'Oursine.—*Hôpital des Enfants Malades*, 3, rue de Sèvres.—*Hôpital de l'Accouchement*, 3, rue de la Bourbe.—*Hôpital des Cliniques*, Place de l'École de Médecine. To these may be added the *Maison Royale de Santé*, 112, rue du Faubourg St. Denis. The military hospitals, which are not under the direction of the general administration but depend on the minister of war, are—the *Hôpital du Val de Grâce*, 277, rue du Faubourg St. Jacques.—*Hôpital de Picpus*, 19, rue de Picpus: and the *Hôpital Militaire*, rue St. Dominique, au Gros Caillou.

HOSPICES AND BENEVOLENT INSTITUTIONS.—The hospices are—*Hospice de la Vieillesse* (men), or *Bicêtre*.—*Hospice de la Vieillesse* (women), or *la Salpêtrière*, boulevard de l'Hôpital.—*Hospice des Incurables* (men), 34, rue des Récollets.—*Hospice des Incurables* (women), 54, rue de Sèvres.—*Hospice des Enfants Trouvés et Orphelins*, 74, rue d'Enfer. Maisons de retraite; *Hospice des Ménages*, 28, rue de la Chaise.—*Hospice de la Rochefoucault*, route d'Orléans, Mont-Rouge, near the Barrière d'Enfer.—*Institution de Ste. Périne*, Grande Rue de Chaillot. In addition to these there are several institutions of a similar nature, not subjected to the general administration of hospitals. Of these the principal are the *Maison Royale de Charenton*, for lunatics.—*Hôpital Leprince*, 185, rue St. Dominique, au Gros Caillou.—*Infirmierie de Marie Thérèse*, 86, rue d'Enfer.—*Maison d'Enghien*, 8, rue Picpus.—*Hôpital Royal des Quinze Vingts*, 38, rue de Charenton (for aged blind people).—*Institution Royale des Jeunes Aveugles*, rue de Sèvres, corner of the boulevard des Invalides.—*Institution Royale des Sourds Muets*, 254, rue du Faubourg St. Jacques.—*Asile Royale de la Providence*, 50, rue de la Chaussée des Martyrs.—*Maison de Refuge du Bon Pasteur*, 82, rue d'Enfer St. Michel. There are three other charitable foundations, under the control of the general administration of hospitals; these are the *Hospice St. Michel*, at

St. Mandé.—*Hospice Brézin*, at Garches, near St. Cloud;—and the *Hospice Devilas*, 17, rue du Regard. The general management of the *Secours à domicile* also comes under the General Administration.

The statistical condition of the above institutions for 1837 indicated the following results:—The total number of patients admitted into the general Hospitals was 48,836, viz. 29,593 men and 19,243 women; ditto special Hospitals, 28,051, viz. 14,297 men and 13,754 women. The total number of deaths in these hospitals was 6,566, being in the proportion of 1 in 11; the proportion of medical to surgical cases treated was as 4 to 11. The mortality arising from medical cases was greater for males than for females; but in surgical cases the proportion was reversed. The average number of days passed in the hospitals by each patient was  $23\frac{1}{2}$  days, females stopping longer in these institutions than males. The total number of indigent persons admitted into the hospices and maisons de retraite (not including the Enfants Trouvés) was 12,945, and the mortality was 2,179, being as 1 in 4.87, and was less among men than among women. The *Hospice des Enfants Trouvés* received 4,644 infants; the mortality amounted to 1458. The number of children out at nurse, at the end of 1837, was 15,719. (1) The number of orphans in the same hospice, at the end of 1837, was 228, viz. 131 boys and 97 girls; of those placed out in Paris and the departments, 914, viz. 516 boys and 398 girls. The greatest number of beds occupied at any one time, during the year, was, for the general and special hospitals, in February, and amounted to 4,966; Maison Royal de Santé, 108; for the Hospices and Maisons de Retraite, it was in December, and amounted to 9,935; other charitable foundations, 455. Of the total number of patients admitted into the Hospitals in 1837, there were 67,163 who were domiciliated at Paris, 5,990 in the Banlieue, 3,717 in the departments, and 17 in foreign countries.

The financial condition of the Hospitals and Charitable Institutions dependent on the General Administration was as follows for 1837: (2) *Total receipts*, all deductions and allowances made, 18,696,319 fr.; *Total expenditure*, allow-

(1) For further accounts see HOSPICE DES ENFANTS TROUVÉS, in the 12th arrondissement.

(2) The financial and statistical returns of those charitable institutions which are not under the control of the General Administration have not been published.

ances and additions included, 15,182,028 fr.; giving a surplus of receipts over expenditure, of 3,514,291 fr. (1) The receipts included, among other items, rents of land, houses, etc., 376,927 fr.; interest of funded property, 984,621 fr.; interest of capital lent to the city of Paris, 616,528 fr.; contributions of theatres, etc., 825,381 fr.; (2) dues from the Mont de Piété, 246,696 fr.; funds allowed by the city of Paris from the octroi duties, 5,388,299 fr.; funds granted by the departments, 398,424 fr. The expenses included—General Hospitals, 1,624,227 fr.; Special Hospitals, 1,401,715 fr.; Maison Royale de Santé, 140,975 fr.; Hospices, 3,108,973 fr.; Maisons de Retraite, 460,241 fr.; Charitable Foundations, 86,950 fr.; Secours à domicile (Bureaux de Bienfaisance), 1,299,920 fr.; other institutions, 124,390 fr.; administration, 467,082 fr.; expenses of collection, 604,427 fr. The total expense of the Enfants Trouvés, including children in the Hospice and those at nurse, was 1,661,808; ditto orphans, 222,969 fr. The total capital of funds bequeathed for charitable purposes, subject to the general administration, is 12,886,827 fr. The total excess of receipts for 1837 over those for 1836 was 228,201 fr.; ditto expenditure 134,124 fr. The average cost of each patient per diem was, in General Hospitals, 1 fr. 71 c.; in Special Hospitals, 1 fr. 80 c.; in the Hospices, from 82 c. to 1 fr. 10 c.; in Maisons de Retraite, from 87 c. to 1 fr. 85 c., and in the other charitable foundations, from 1 fr. 18 c. to 3 fr. 70 c. (3)

**MAISONS DE SANTÉ.**—These establishments, of which there are a great many in and about Paris, receive patients, who pay various prices for the accommodations they receive there, and may be called hospitals for the middling classes. They are conducted generally by a medical man of reputation, who boards, lodges, and attends the patients: they have generally gardens attached, and some, particularly those in the environs, are agreeable places of residence for sick people. Rooms containing a single or several beds may be had according to the means of the patients; and persons condemned

(1) On the 30th June, 1838, the Administration had in hand a surplus of 5,130,988 fr.

(2) All public places of amusement pay a tax of 10 per cent. on their receipts towards the support of the hospitals. A heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries.

(3) A useful compendium of medical information relating to the hospitals of Paris will be found in Wiblin's "Medical Student's Guide to the Hospitals of Paris." 1 vol. 12mo. London, 1839.

for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a Maison de Santé.

THE AMPHITHÉÂTRE OF ANATOMY for the hospitals of Paris is placed on the site of the ancient burial-ground of Clamart, rue des Fossés St. Marcel, and is admirably suited to the purposes for which it is intended. Every facility is given to students. Another set of dissecting-rooms is placed behind the Musée Dupuytren, near the École de Médecine.

BOULANGERIE GÉNÉRALE, 2, rue Scipion. This is the general bakehouse for all the hospitals.

CAVE GÉNÉRALE, 2, rue Notre Dame.—Here all the wines, spirits, etc., used in the hospitals are delivered.

PHARMACIE CENTRALE, 5, Quai de la Tournelle. A general dispensary, first established in the Hôpital des Enfants Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent of the Dames Miramionnes, where it still exists.

ÉTABLISSEMENT EN FAVEUR DES BLESSÉS INDIGENS, 9, rue du Petit Musc.

SECOURS AUX NOYÉS ET ASPHIXIÉS (Humane Society).—Fifty dépôts of apparatus are placed at different spots, along the banks of the Seine, in Paris and its neighbourhood.

SOCIÉTÉ MATERNELLE, 5, rue du Coq Héron.—Its objects are to pay the lying-in expenses of poor women, and to afford a monthly allowance for a year to bring up the child. The sum granted to each is 100 fr. Its affairs are managed by 48 ladies. There are physicians, surgeons, apothecaries, and midwives attached to this society. Government pays 100,000 francs a-year to this institution, of which the Queen is protectress.

MAISON CENTRALE DE NOURRICES, 18, rue Ste. Appoline.—The object of this useful establishment is to afford to the inhabitants of Paris and its environs the means of obtaining wet-nurses in whom they may confide, and to secure to the nurses the payment of their wages.

SOCIÉTÉ PHILANTHROPIQUE, 12, rue du Grand Chantier.—This association was founded in 1780, under the special protection of Louis XVI., for affording relief to suffering humanity. The funds are employed in distributing food to the indigent, gratuitous advice and medicine to the sick, and in assisting various charitable establishments.

**SECOURS A DOMICILE.**—In each of the 12 arrondissements of Paris, there is a bureau to afford relief to aged and infirm persons, and poor women having large families, and gratuitous advice and medicine to the sick, at their own houses. An infirmary is attached to each bureau. The relief granted consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is given to those who are affected with palsy in two limbs; 5 fr. to those who are blind, and those who are upwards of 75 years old; and 8 fr. to those who are turned 80. They are under the direction of the prefect of the department and the General Council of Hospitals. Each bureau consists of the mayor (who is president *ex-officio*), the deputy-mayors, as well as, in general, of the rector of the parish, the curates of the chapels of ease, and the protestant minister, where there is a church of that persuasion;—12 managers, chosen by the Minister of the Interior;—and the commissaries for the poor, and Dames de Charité, whose number is determined by the bureau. An accountable agent is attached to each. In 1838 the indigent population of Paris amounted to 58,500, being about 1 in 15 of the whole population. The greatest proportion of poor were in the 12th and 8th arrondissements, being in the proportions of 1 in 7, and 1 in 8 respectively: the smallest proportion was in the 2d arrondissement, where it was 1 in 40. The total number of indigent families receiving relief in that year was 26,936, and comprised 13,612 men, 23,660 women, 10,542 boys, and 10,686 girls. Of these 13,297 were under 60 years of age, 12,563 were between 60 and 80, 1,041 were between 80 and 90, and 35 were between 90 and 100. There were 433 persons receiving relief palsied in two limbs. The poorest classes among the men appear to be the porters of houses and day workmen; the latter amounting to 6,946 and the former to 1,338 out of 13,612 individuals. Needle-women and day workwomen are the neediest among their own sex; their numbers amounting to 1,960 and 4,160 respectively out of 20,660.

**SOCIÉTÉ DE LA PROVIDENCE.**—The office of this association is at 7, rue des Pyramides.

**BRITISH CHARITABLE FUND.**—This institution was formed in 1822, under the patronage of the British ambassador, for the relief of distressed British subjects in France. The funds, which are raised by voluntary subscription, are managed by a committee of ten members, who meet on Tuesdays and

Fridays, at 16, rue de la Madeleine. One great object of this society is to afford relief to necessitous British subjects, and assist them in returning home. To the honour of the British name it may be said, that but few persons of distinction or fortune visit Paris without contributing, by subscriptions or donations, to the Charitable Fund. In 1838, the receipts amounted to 16,500fr., and the disbursements to 15,800fr. Subscriptions and donations are received by the Committee, and by Messrs. Rothschild; Callaghan; Galignani.

**SOCIÉTÉ PROTESTANTE DE PRÉVOYANCE ET DE SECOURS MUTUELS.**—This association, composed exclusively of Protestants, was formed in 1825, to afford medical advice, medicine, and 2 fr. a-day to sick members, who pay a subscription of 24 fr. a-year. Office, 46, rue de l'Arbre-Sec.

**MAISON D'ÉDUCATION DES ORPHELINS DU CHOLÉRA,** rue Vaugirard, corner of rue du Regard.—This institution, intended for the education and maintenance of the indigent children whose parents were carried off by the dreadful visitation of the Capital by cholera in 1832, was founded by the Archbishop of Paris with the assistance of collections made in churches, and charitable donations. It is directed by an association of benevolent persons, who have already educated and apprenticed 945 orphans: there are about 400 remaining who are still to be provided for.

**SOCIÉTÉ HELVÉTIQUE.**—This society, established in 1822, is composed of Swiss of all the Cantons, and without distinction of religion. Its objects are to establish a bond of union, and to afford relief to such of their countrymen as are in distress. Office, 5, rue de l'Oratoire St. Honoré.

**SOCIÉTÉ DES ENFANS EN FAVEUR DES VIEILLARDS.**—This benevolent society, founded in 1803, is well calculated to train children to the exercise of charity. Their own contributions, augmented by donations of their parents, form a fund for purchasing articles of clothing and blankets for indigent old men. Contributions received at 5, rue Coq Héron.

**INSTITUTION POUR LES JEUNES FILLES DÉLAISSÉES,** 15, rue Notre Dame des Champs.—The council-general of hospitals and the Minister of the Interior make an annual grant of 3,000 fr. to this society, whose object is to protect deserted young girls, and such as have lost their parents. After receiving a moral education, they are placed out as apprentices.

**CHARITABLE SOCIETY OF ST. FRANCIS DE REGIS.**—The

object of this association, the director of which is the Archbishop of Paris, is to promote marriage among poor people living in concubinage, and to contribute to the legitimizing of their offspring. In 1838 the society received 947 couples, caused 669 marriages to be celebrated, and 689 natural children to be legitimized. Many thousands of persons and children have been benefited by this society since its establishment in 1826.

Besides the above benevolent societies, there are in Paris several *associations de travail pour les pauvres* (work-societies), at the head of which are ladies of high rank, who meet to make articles, which are collected, and, at a public exhibition of them, sold for the benefit of the poor. Lotteries are also formed during the course of the winter in the different *arrondissements*, to which artists and benevolent persons are invited to contribute their works, etc. Considerable sums are thus raised by the sale of the tickets, and are distributed to the poor by the Mayors. In most of the parishes of Paris also there are *associations paroissiales de bienfaisance*, for the education of poor children, and the relief of the aged and infirm.

Nearly connected with the hospitals is the

ADMINISTRATION DU MONT DE PIÉTÉ, 18, rue des Blancs Manteaux.—This establishment, which has a dependence at 20, rue des Petits Augustins, was created in 1777, for the benefit of the hospitals. It enjoys the exclusive privilege of lending, upon moveable effects, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects, and the sums thus lent to individuals may be repaid in monthly instalments of 1 fr. and upwards until the whole is liquidated. The money which it borrows for this purpose varies in the interest which it has to pay for it; government not allowing it to borrow at more than 3 per cent., and the lowest rate at which it has ever been able to effect a loan being  $2\frac{1}{2}$  per cent. The interest paid to it by the public upon the loans it makes used to be 12 per cent.: it is now reduced to 9 per cent., or  $\frac{3}{4}$  per cent. per month. It is required to be known and domiciliated, or to produce a passport or papers *en règle*, in order to procure a loan. After a year the effects pledged are liable to be sold by auction, and the surplus paid to the borrower, on application within three years from the date of the duplicate, after which time the surplus is given to the *Administration des Hospices*. Within one or

two months, however, after the expiration of the first year the duplicate can be renewed, on payment of the interest due upon it; and it is then good for another year. There are 23 commissioners established in different quarters of the town to receive articles on pledge for the Mont de Piété. The receipts of this institution vary from 21 to 22 millions of francs per annum, upon 1,200,000 to 1,300,000 articles pledged, the average value of each article being from 16 to 17 fr.

SAVINGS BANK, called the *Caisse d'Epargne et de Prévoyance*, at the hotel of the Bank of France, rue de la Vrillière.—This excellent institution was established in 1818. The administration is gratuitous, being paid out of money with which it was endowed by the original founder. Deposits from 1 fr. to 300 fr. are received at the central office on Sundays, from 9 to 1 from 1st April to 30th September, and from 10 to 2 from 1st October to 31st March; as well as on Mondays, from 10 to 1 all the year round. At the branch offices the hours are from 8 to 12 on Sundays in the summer half year, and 9 to 12 in the winter, as well as from 9 to 12 on Mondays throughout the year. Four per cent. compound interest is allowed on the deposits. Not more than 2,000 fr. can be kept by any individual in this bank, nor more than 6,000fr. by a company; and the whole or part of the deposits may be withdrawn on giving 7 days' notice. The total amount of money paid into this establishment during 1838 was 30,627,988fr.; and of money drawn out, 21,379,500 fr. The total number of deposits was 217,807, and of new deposits 32,418. The total amount of money paid into the Paris Savings Bank since its first establishment up to the end of 1838 was 161,706,916 fr. All the money received by this establishment is paid over to the *Caisse des Dépôts et Consignations*. Out of 8,456 new deposits made during 1837, there were 3,417 belonging to workmen; 2,183 to servants; 560 to clerks, etc.; 213 to soldiers; 2,081 to persons of various professions; and 2 to mutual benefit-societies.

SOCIÉTÉ DE SECOURS MUTUELS ENTRE OUVRIERS.—At Paris there are about 170 of these mutual benefit-societies, composed altogether of about 14,000 members. The most ancient, that of St. Anne, dates from 1694.

After the enumeration of the charitable institutions, we may take notice of the ORDER OF FREEMASONS OF PARIS. Of the *Rit Écossais ancien et approuvé* there are 80 lodges in Paris, and 500 in France; of the *Rit Français ou Moderne*



there are 60 *ateliers* in Paris, and 600 in France. The *Ordre Maçonnique de Misraim* holds its meetings at 41, rue Neuve St. Merri.—Nearly all other societies, the forms of which are secret, are now forbidden by law.

**COMMERCIAL ESTABLISHMENTS.**—The CHAMBER OF COMMERCE consists of the prefect of the department and 15 bankers or merchants, 5 of whom are elected annually. They communicate with the government upon commercial affairs; superintend buildings connected with commerce, and attend to the execution of the laws against smuggling, etc. They meet at the Exchange every Wednesday.

The EXCHANGE is open daily from 1 till 3½ for the negotiation of public effects, and till 5 o'clock for other transactions. 60 *agents de change*, 60 *courtiers de commerce*, and 8 *courtiers d'assurance*, named by the King, are alone authorised to transact public business here. The negotiation of public effects, bills of exchange, etc., belongs exclusively to the agents de change; but bills are allowed by tolerance to be negotiated by brokers. The courtiers de commerce certify the price of gold and silver, fix the price of merchandize, rates of freight, etc. The courtiers d'assurance fix the rates of insurances, etc. The legal price of public effects and goods is fixed daily at the close of the Exchange, by the agents de change and courtiers, and registered by the Commissaire de la Bourse.

**BANK OF FRANCE**, rue de la Vrillière.—This institution was formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, for 40 years. It is directed by a governor, 2 deputy governors, 15 regents, and 3 censors. The governor presides over the council of regency, and every year a general council, composed of 200 of the greatest shareholders, audits the accounts of the institution. The operations of the Bank consist, in discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, of fixed dates; in advancing money on bullion or foreign gold and silver coin; in keeping an account for voluntary deposits of every kind, government securities, national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds,

with a charge for keeping according to the value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under; in undertaking to recover the payment of bills on account of individuals and public establishments having accounts current with the Bank; to receive in a current account sums from individuals and public establishments, and to pay the engagements it thereby contracts, to the amount of the sums entrusted. The bank is open from 9 to 4 daily, except Sundays and festivals, for the exchange of bills against specie and for discounting. To be admitted to discount, and to have a running-account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well-known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor; they are then, like any kind of real property, subject to the same laws, and have the same prerogatives. The Capital of the Bank of France, which at first consisted of 45 millions of francs, has since been doubled, and would now be represented by 90,000 shares of 1,000 fr. each, if the administration of the concern had not bought up 22,100 shares; from whence it follows that the 67,900 shares actually existing represent the entire capital. The interest on these shares, which varies commonly from 12 to 15 per cent., can never be under 6 per cent. A law of 17th May, 1834, fixes the reserved fund at 10 millions of francs. The dividend of 1838 was 110 fr. per share, deduction being made of all expenses of administration. The rate of discount is 4 per cent., and the amount of a total of 617,617 bills discounted in 1838 was 801,507,537 fr., giving a profit, upon this branch alone of its operations, of 5,045,906 fr. The notes of the Bank of France are of 1,000 fr., and 500 fr., and the total value of those in circulation is about 212 millions of francs. There are about 236 millions of francs in the Bank treasury. The annual circulation of money through all its departments is about 8 milliards. The accounts are made up, verified, and submitted to the director every evening.

In 1836 two discount banks were established by the Bank of France, at Reims and St. Etienne, and two in 1838 at St. Quentin and Montpellier. Their joint discounts in 1838 amounted to 83 millions of francs, upon 40,000 bills.

**CAISSE D'AMORTISSEMENT ET CAISSE DES DÉPÔTS ET CONSIGNATIONS.**—These two establishments, though perfectly distinct from each other, are placed under the same director-general, who is assisted by a sub-director, by an inspecting committee, and by a council of general direction. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at the rate of 3 per cent. per ann. after the money has been deposited 60 days. Private individuals may also deposit money here, for which they receive 2 per cent. interest after the first 60 days. During the legislative session the president of the inspecting committee makes a report on the institution to the two Chambers. The bureaux are established at the Maison de l'Oratoire, opposite the Louvre.

**COMMERCIAL ESTABLISHMENTS.**—For a list the reader is referred to the *Almanach du Commerce*, published every year, they being too numerous to find insertion in this work.

## CHAPTER IV.

### SOCIAL STATISTICS.

**REVENUES, TAXES, ETC.**—The receipts and expenditure of the city of Paris for 1837, according to the account closed 30th June, 1838, were as follows:—

#### RECEIPTS.

|                                                           | fr.        | c. |
|-----------------------------------------------------------|------------|----|
| Centimes Communaux . . . . .                              | 682,542    | ”  |
| Octroi Duties . . . . .                                   | 28,037,000 | ”  |
| Droits de Remise on Sales in Markets . . . . .            | 1,388,000  | ”  |
| Public Weights and Measures . . . . .                     | 161,000    | ”  |
| Grande et Petite Voiries . . . . .                        | 116,000    | ”  |
| Hydraulic Establishments . . . . .                        | 703,000    | ”  |
| Caisse de Poissy . . . . .                                | 1,310,000  | ”  |
| Abattoirs . . . . .                                       | 1,056,000  | ”  |
| Entrepôts . . . . .                                       | 430,000    | ”  |
| Rents of Standings in Markets . . . . .                   | 552,403    | ”  |
| Rents of Standings on Public Ways . . . . .               | 314,403    | ”  |
| Rents of Communal Property . . . . .                      | 113,082    | ”  |
| Ferme-Régie, or Gambling-houses (now abolished) . . . . . | 6,055,100  | ”  |
| Fees on Documents . . . . .                               | 94,872     | ”  |
| Duties on Burials . . . . .                               | 420,700    | ”  |
| Grants of Land in Cemeteries . . . . .                    | 467,300    | ”  |

|                                                    | fr.               | c.        |
|----------------------------------------------------|-------------------|-----------|
| Scavengering Dues . . . . .                        | 166,000           | »         |
| Different Annual Receipts . . . . .                | 501,215           | »         |
| Accidental Receipts . . . . .                      | 400,000           | »         |
| <b>Total</b> . . . . .                             | <b>42,968,617</b> | <b>»</b>  |
| Supplementary Expenses (deductions made) . . . . . | 11,748,237        | 31        |
| <b>Grand Total</b> . . . . .                       | <b>54,716,854</b> | <b>31</b> |

## EXPENDITURE.

|                                                                                     |                   |           |
|-------------------------------------------------------------------------------------|-------------------|-----------|
| Arrears of Municipal Debt . . . . .                                                 | 4,997,362         | 10        |
| Etat Civil . . . . .                                                                | 35,000            | »         |
| Land Tax . . . . .                                                                  | 10,829            | »         |
| Prélèvement, carried to Treasury . . . . .                                          | 10,628,470        | »         |
| Prefecture . . . . .                                                                | 515,760           | »         |
| Mayorities of Arrondissements . . . . .                                             | 358,415           | »         |
| Expenses of Collection, etc. . . . .                                                | 2,861,171         | 19        |
| Primary Instruction . . . . .                                                       | 587,884           | 87        |
| Public Worship . . . . .                                                            | 67,592            | 40        |
| Burials and Cemeteries . . . . .                                                    | 317,500           | »         |
| National Guard and Military Service . . . . .                                       | 951,609           | »         |
| Grande Voirie . . . . .                                                             | 329,500           | »         |
| Expenses of Maintenance of Buildings, etc. . . . .                                  | 1,427,321         | »         |
| Repairs of Communal Buildings . . . . .                                             | 24,000            | »         |
| Expenses of Direction of Works . . . . .                                            | 210,410           | »         |
| Divers Expenses . . . . .                                                           | 165,926           | »         |
| Hospices and Charitable Establishments . . . . .                                    | 5,388,299         | 88        |
| Arrears . . . . .                                                                   | 567,900           | 94        |
| Expenses carried to the Budget of Prefect of Police . . . . .                       | 7,240,191         | »         |
| Libraries, Museums, Promenades . . . . .                                            | 82,700            | »         |
| Colleges and Establishments of Public Instruction . . . . .                         | 147,148           | 50        |
| Pensions and Gratuities . . . . .                                                   | 14,383            | »         |
| Public Fêtes . . . . .                                                              | 235,000           | »         |
| Reserved Fund . . . . .                                                             | 1,200,000         | »         |
| New Works . . . . .                                                                 | 4,601,513         | 12        |
| <b>Total</b> . . . . .                                                              | <b>42,968,617</b> | <b>»</b>  |
| Supplementary Expenses (deductions made) . . . . .                                  | 5,236,719         | 55        |
| <b>Grand Total</b> . . . . .                                                        | <b>48,205,336</b> | <b>55</b> |
| Excess of Receipts over Expenditure, by Account<br>closed 30th June, 1838 . . . . . | 6,511,517         | 76        |

The admirable financial management of the municipal affairs of the capital has brought the revenues of the town-chest into the healthy condition evidenced by the foregoing statement; the debt with which it was burthened, to the amount of 40 millions of francs, is being gradually paid off, and the town can dispose annually of a clear excess of more than 5 millions. The municipal receiver on the 30th June, 1838, had 21,456,988 fr. in hand on account of the city of Paris, of which 19 millions were invested in the public treasury of the state (Caisse des Dépôts et Consignations).

The contributions foncière, personnelle et mobilière, for 1839, for the department of the Seine are fixed at 30,000,000 fr.

TARIEFF OF THE OCTROI AND ENTRANCE DUTIES.—Wine in wood, 21 fr. per hectolitre; do. in bottles, 6 sous per litre; vinegar, verjuice, etc., in wood or bottles, 10 fr. 10 sous per hect.; pure alcohol contained in brandy or spirits, in wood, brandy or spirits in bottles, liqueurs, fruit in brandy, and scented spirits, in wood or bottles, 81 fr. 8 sous per hect.; perry, 11 fr. per hect.; cider and mead, 10 fr. per hect.; beer brought to Paris, 4 fr. per hect.; beer brewed at Paris, 3 fr. per hect.; (1) olive oil, 40 fr. per hect.; other oils, 20 fr. per hect.; oxen, 24 fr. per head; cows, 15 fr.; calves, 6 fr.; sheep, 1 fr. 10 sous; hogs and wild boars, 9 fr.; coarse meat sold without weighing, 13 centimes per kilogramme; sausages, hams, fresh pork, salt pork, bacon, etc., 4 sous per kilog.; heads, feet, tripe, etc., 1 sous per kilog.; fire-wood, 2 fr. per stère; white wood, 1 fr. 10 sous per do.; faggots, 3 fr. per hundred; charcoal, 15 sous for two hectolitres; coals, 10 sous per hectolitre; dry hay (in trusses of 5 kilogrammes), 4 fr. per 100 trusses; straw, 1 fr.; oats, 10 sous per hectolitre; quicklime, 1 fr. 4 sous per do.; plaster, 36 centimes per do.; rough stone, 12 sous per cubic mètre; hewn stone, 1 fr. 12 sous per do.; marble and granite, 16 fr. per do.; large slates, 5 fr., small slates, 4 fr., bricks, 6 fr., tiles, 7 fr. 10 sous, and square pavements, 5 fr. per 1,000; potter's clay and sand, 12 sous per cubic mètre; turf, 1 fr. per 100; laths, 10 fr. per 100 bundles; wood, 8 and 10 fr. per stère, according to the quality or form; dry cheese, 2 sous per kilogramme; salt, 1 sous per do.; white wax, and wax and spermaceti candles, 6 sous per do.; bees'-wax and rough spermaceti, 4 sous per do.; hops, 2 sous per do.; tallow and tallow candles, 3 fr. per 100 kilogs.; barley, 1 fr. per hectolitre.

Detailed instructions are annexed to the tariff, by which it is regulated, and abuses are prevented. Every driver of vehicles, containing articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declaration. Any article introduced without having been declared, or upon a false decla-

(1) Beer was drunk for the first time in Paris in 1428.

ration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, etc., declared to contain goods that may suffer damage. Diligences, waggons, carts, cabriolets, and all carriages for transport, are subject to examination. No individual, whatever be his dignity, or functions, is exempt from inspection or the duties.

The produce of the octroi duties has been gradually increasing for some time back : in 1834 it amounted to 27,684,000 fr., and in 1837, to 30,861,156 fr.

There are no authentic returns published of the produce of the different manufactures of the capital calculated to the present day. An immense increase has, however, taken place within the last 10 years, and is still proceeding very rapidly. The prefect of the department, in a late Report, estimates the manufactures of Paris, exported to foreign countries, at 80 millions of francs annually ; and those for the consumption of the departments at the same sum. Of the manufacturing establishments of Paris, two belong to the government ; for tapestry and carpets, and for snuff. The first of these, known as "*The Gobelins*," does not sell its products : but the second furnishes nearly a fifth of the snuff consumed in the country ; the profit upon which is nearly 6 millions annually. Of the other manufactures of the capital, paper-hangings, leather, jewellery, chemical products, gas, fine hardware, fans, etc. give occupation to a vast number of persons, and yield considerable profits. Printing, engraving, and the preparation of all substances and materials connected with the fine arts, as well as the compounding of sugared sweetmeats, bonbons, etc., form very extensive branches of trade. (1)

According to the very interesting table published in Mr. H. Lytton Bulwer's Work on France in 1835, to which the reader

(1) The following is a table of the exports from Paris, for 10 years, extracted from the entries at the Custom House :—

|      |       |                |      |       |                |
|------|-------|----------------|------|-------|----------------|
| 1828 | . . . | 66,972,467 fr. | 1833 | . . . | 95,274,381 fr. |
| 1829 | . . . | 64,737,731     | 1834 | . . . | 98,315,020     |
| 1830 | . . . | 64,231,108     | 1835 | . . . | 119,441,522    |
| 1831 | . . . | 66,758,574     | 1836 | . . . | 134,495,449    |
| 1832 | . . . | 66,911,055     | 1837 | . . . | 137,000,000    |

The exports have thus been more than doubled in 10 years ; the declarations being made a fourth, at least, below their real value. In 1836, the general imports of France amounted to 905,575,359fr. ; special ditto, 564,391,553fr. The general exports for the same year were 961,284,756fr. ; special ditto, 628,957,480fr. The number of tradesmen's licences issued in Paris during 1838 was 73,261 ; for which 8,321,254fr. were paid.

is referred for much curious information, it appears that, of the journeymen employed in Paris, the cotton-spinners are paid the worst and work the hardest; since they receive only from 1 to 2 fr. per diem, and work for 12 or 15 hours. The general average of wages in most other trades varies from 3 to 5 fr. a-day; and the number of hours from 10 to 12. The rag-collectors, or *chiffonniers*, make from 1 fr. 50 c. to 2 fr. a-day. Workwomen receive very low wages in Paris, from 15 to 30 sous being the ordinary average. Young women in shops receive their food, washing, and lodging, and are paid from 150 fr. to 400 fr. per annum. The ordinary expense of a journeyman is from 20 to 30 sous daily for food, and from 5 to 6 fr. per month for lodging. A great part of the Paris workmen do no work on Monday morning, as well as on Sunday afternoon. Their condition has been observed to improve nearly in the same proportion as Savings' Banks have increased; and will be still more benefited by the diffusion of primary education, and the abolition of the lottery and gaming-houses.

CONSUMPTION.—The following is an account of the consumption of Paris during the year 1836, extracted from the *Annuaire du Bureau des Longitudes*, for 1838:—(1)

|                                      |   |   |   |   |                      |
|--------------------------------------|---|---|---|---|----------------------|
| Wines                                | . | . | . | . | 922,303 hectolitres. |
| Spirits                              | . | . | . | . | 36,441               |
| Cider and Perry                      | . | . | . | . | 18,133               |
| Vinegar                              | . | . | . | . | 17,541               |
| Beer                                 | . | . | . | . | 111,811              |
| Oxen                                 | . | . | . | . | 72,330 head.         |
| Cows                                 | . | . | . | . | 17,442               |
| Calves                               | . | . | . | . | 77,583               |
| Sheep                                | . | . | . | . | 378,476              |
| Pigs                                 | . | . | . | . | 91,929               |
| Pies and Prepared Meats              | . | . | . | . | 210,773 kilogrammes. |
| Meat, Coarse                         | . | . | . | . | 819,921              |
| Sausages, Hams, etc.                 | . | . | . | . | 3,301,518            |
| Offal                                | . | . | . | . | 1,233,518            |
| Cheese, Dry                          | . | . | . | . | 1,244,527            |
| Grapes                               | . | . | . | . | 618,926              |
| Sea-fish (amount of Sale in Markets) | . | . | . | . | 4,771,383 francs.    |

(1) In Paris, in 1789, there were 558,000 head of cattle, sheep, etc., brought to the markets. M. Lavoisier calculated that, from 1787 to 1789, each inhabitant consumed annually, on an average, 174 pounds of meat of all kinds, 120 bottles of wine, 4 of brandy, and burnt one voie of wood.—In 1817, according to M. de Chateaufort, the average annual consumption of each inhabitant was 149 pounds of meat, 114 bottles of wine, and half a voie of wood. M. Millot calculates that at the present time this consumption is still less, and tends to decrease according as the population increases.

|                  |   |   |   |                        |
|------------------|---|---|---|------------------------|
| Oysters          | . | . | . | 1,219,659 francs.      |
| Fresh-water Fish | . | . | . | 541,645                |
| Poultry and Game | . | . | . | 8,387,276              |
| Butter           | . | . | . | 11,532,080             |
| Eggs             | . | . | . | 4,935,864              |
| Hay              | . | . | . | 7,842,323 bottes.      |
| Straw            | . | . | . | 11,959,813             |
| Oats             | . | . | . | 1,008,945 hectolitres. |

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 1,580 sacks, each weighing 159 kilogrammes, daily, or 91,695,300 kilogrammes annually. But when the price of bread is higher out of Paris than within the walls, flour and grain are carried out for sale, and the daily consumption then exceeds 1,700 sacks. The price of the loaf of household bread of 4lbs. weight varies from 11 to 16 sous.

The greatest numbers of oxen for the Paris markets are brought from the departments of Calvados, Maine et Loire, Eure, Manche, Orne, Vendée, and Haute Vienne; their average price is from 300 to 330 fr. a-head. Cows come principally from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 fr. to 200 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 fr. to 90 fr. Sheep are sent in the greatest numbers from the Seine et Oise, Indre, Marne, Orne, and Germany; they sell from 20 to 26 francs each. The capital employed in the purchase of cattle for Paris in 1837 was 46,720,303 fr. The number of oxen purchased was less than that of the preceding year by 1,540; but this was compensated by an increase of 1,797 cows, 1,128 calves, and 10,369 sheep.

The tobacco annually sold in Paris is valued at 708,793 kilogrammes: 852,200 stères of hard wood (*bois dur*) are burnt annually in the capital, as well as 113,860 stères of white wood (*bois blanc*); 1,668,147 hectolitres of charcoal; and 333,205 hectolitres of coal.—The cost of the coal consumed in Paris in 1837 was 1,444,000 fr., and the increase of the duties on timber brought into the capital over those of 1836 was 358,583 fr.—In January and February about 6,000 voies of fire-wood are consumed daily in Paris, costing between 120,000 fr. and 140,000 fr. a-day.

The materials used for building in Paris during 1836 were as follows:—



|                                              |                           |
|----------------------------------------------|---------------------------|
| Oak and other Hard Woods for Joists, etc.    | 24,400 stères.            |
| Ditto Planks . . . . .                       | 2,433,355 mètres courant. |
| Fir and White Woods for Joists, etc. . . . . | 1,857 stères.             |
| Ditto Planks . . . . .                       | 3,275,500 mètres courant. |
| Lime . . . . .                               | 42,498 hectolitres.       |
| Plaster . . . . .                            | 1,027,943                 |
| Slates (Large) . . . . .                     | 5,798,493 number.         |
| Ditto (Small) . . . . .                      | 329,695                   |
| Bricks . . . . .                             | 2,729,840                 |
| Tiles for Roofs, etc. . . . .                | 3,578,388                 |
| Ditto for Floors . . . . .                   | 3,910,280                 |
| Laths . . . . .                              | 96,257 bundles.           |

**MARKETS, ETC.**—The first market-house in Paris was situated in the Cité, near the street still called rue du Marché Palu. A market, called Marché de l'Apport, was afterwards held near the extremity of the rue St. Denis, till the reign of Louis VI., who transferred it to a piece of ground near the cemetery des Innocents, named Champeaux, or Petits Champs. Philip Augustus established two other markets near the same spot, and they took the name of halles. Each class of dealers and every neighbouring town had its particular halle. Francis I. caused all the halles to be rebuilt, with pillars of stone opening into dirty galleries, obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and market-houses, for all sorts of provisions, have since been constructed in every part of Paris.—The following is a list of the various markets, halles, etc: (1)—*Marché des Innocents*, for fruit, vegetables, etc., to which are attached the following markets and halles:—*Marché au Beurre; au Fromage; aux Œufs; au Poisson; au Pain; aux Pommes de terre; aux Oignons; des Herboristes; Halle aux Draps; aux Cuirs*. General markets:—*Marché des Blancs Man-teaux; Beauveau; de la Madeleine; des Carmes; St. Honoré; St. Joseph; St. Germain; St. Martin*. Meat-market, *Marché des Prouvaires*. Poultry-market, *Marché des Augustins*. Flower-markets:—*Marché du Quai Desaix; du Boulevard St. Martin; de la Madeleine*. Rags and Old Clothes-markets:—*Marché du Temple; de la Halle aux Veaux; de St. Jacques*. To these may be added the *Halle au Blé, Halle aux Vins*, and *Halle aux Veaux*; as well as the *Marché aux Chevaux* and the *Marché aux Fourrages*. There are also several smaller ones, which are not worthy of particular no-

(1) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where the commodities of life are purchased retail.

lice, viz. :—the *Marché d'Aguesseau*, *Passage de la Madeleine* ; *Marché de Boulainvilliers*, *rue du Bac* ; *Marché Ste. Catherine*, *rue d'Ormesson*, *au Marais* ; *Marché des Enfants Rouges*, *rue de Bretagne* ; *Marché de la Fraternité*, *rue St. Louis en l'Île* ; *Marché Neuf*, near the *Pont St. Michel* ; *Marché de Ste. Geneviève*, *rue Soufflot* ; *Marché des Patriarches*, 135, *rue Mouffetard* ; and *Marché Faubourg du Roule*. (1)

**ABATTOIRS (SLAUGHTER-HOUSES).**—Previous to the formation of these establishments for the slaughter of cattle, butchers were accustomed to drive oxen and sheep through the streets, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the private slaughter-houses impregnated the atmosphere with noxious effluvia. A remedy for these nuisances had long been desired, when, in 1809, Napoleon decreed the construction of five public abattoirs at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments three are to the north of the city ; viz. the *Abattoirs du Roule*, *de Montmartre*, and *de Popincourt* ; and two to the south, viz. those of *Ivry* and of *Vaugirard*. The five abattoirs being finished in 1818, at an expense of 16,518,000 fr., a police ordonnance was issued which fixed the 15th of September for their opening, and prohibited from that day cattle being driven to private stables or slaughter-houses. Houses for melting the tallow and drying the skins are attached to each of these establishments. A duty is paid upon the animals slaughtered, in the following proportion, viz. an ox, 6 fr. ; a cow, 4 fr. ; a calf, 2 fr. ; and a sheep, 10 sous. The product of this duty, including the duties on the purtenances and tallow, and the sale of manure, was 1,056,000 fr. in 1837. Strangers should visit one of these establishments ; they must apply for a guide at the porter's lodge, to whom a small fee is given.

(1) In the absence of any published returns of the sales effected in the various markets of Paris, it may be interesting to mention three facts that have lately been ascertained. The annual consumption of potatoes in Paris is nearly 325,000 kilogrammes, or about 650,000 lbs. More than 20 cart-loads of water-cresses are brought into Paris daily, each of which produces 300fr., thus giving a daily consumption of 6,000fr., or an annual one of nearly 2 millions of francs for this article alone. The accuracy of this return may, however, be suspected. To give an idea of the consumption of flowers in Paris, it may be mentioned that on some particular days there are exposed for sale in the different markets of the capital 30,000 pots of flowers, valued at 45,000fr.

We annex the following as a sort of general summary. The number of butchers in Paris is 400, who each find security for 3,000 fr. They occupy 400 stalls, and 112 slaughter-houses. The 28 melting-houses in the 5 abattoirs have been placed at the disposal of persons called *fondeurs* (melters), who must not be chandlers. There are 8 at Popincourt, 8 at Montmartre, 4 at the Roule, 4 at Grenelle, and 4 at Villejuif. The abattoirs of Popincourt and Montmartre have each 64 slaughter-houses, that of Grenelle 48, and the two others 32 each. Country butchers are allowed to bring meat to the markets of Paris upon paying a duty of 12 cents. per pound. The want of an abattoir for swine having long been felt, the municipality of Paris have decided on erecting one.

The PORTS along the sides of the river, or wharfs, are places where goods may be landed and sold as in an *entrepôt*, there being always officers of the customs in attendance to examine the nature and quantity of the cargoes discharged. Of these the principal are the *Port de la Rapée*, for wine and fire-wood; *aux Tuiles*, for tiles, bricks, slates, etc.; *St. Nicolas*, for merchandize from Rouen; *d'Orsay*, for wine, stone, etc.; *des Invalides*, for fire-wood. The movement on the river is very considerable, and is effected by large boats called *coches d'eau*, by barks, and by steamers.—*Dépôts* for fire-wood are to be found along the river and on all the outskirts of the town. The wood is brought down the river either in rafts, or in barges; the latter being of a finer and more expensive sort. Charcoal and coal are sold on board the boats that lie off the Ile de la Cité and the Ile St. Louis, as well as along the Canal de l'Oureq, a large market for the express sale of charcoal having been established near the top of the rue du Faubourg St. Martin, in the rue des Récollets.

From the departments above Paris, about 11,000 boats arrive annually, with fruit, hay, corn, flour, tiles, bricks, wine, hemp, flax, paving-stones, etc.; besides about 4,500 floats of timber, fire-wood, and charcoal. From Havre and Rouen there come about 600 boats with colonial produce, glass, cider, wine, brandy, salt, foreign corn, etc. The average annual duties paid for the navigation of the Seine amount to about 700,000 fr.

## CHAPTER V.

## PHYSICAL STATISTICS.

**STREETS AND HOUSES, ETC.**—It has been calculated that there are more than 30,000 houses in Paris of all descriptions. The streets are 1,209 in number; avenues and alleys, 33; boulevards, 19; places, 96; carrefours, 36; courts, 15; passages, 173; alleys not thoroughfares, 129; quays, 33; ports, 14. The total area of the public highways has been estimated at about 3,200,000 square mètres, and their length at 480,000 mètres, or 120 leagues. About a tenth part of the pavement of Paris is repaired, and a fortieth part laid down in new stone every year. The length of new pavement made in 1837 was upwards of 14,000 mètres. The expense of the pavement repairs, etc. in Paris for 1837 amounted to 530,000fr.<sup>(1)</sup>

The streets of Paris have all been formed, more or less, upon the model of those which existed in the older parts of the town long before coaches were invented, or carts and waggons ever traversed the city: and since the civilization and comfort of the lower and middling orders were entirely neglected by the state until the revolution of 1788, the streets of Paris, inhabited by the artisan rather than by the noble, remained unimproved till within the last 50 or 60 years. Hence Paris is inferior to most of the other capital towns of Europe as far as the width, cleanliness, and general appearance of most of its streets are concerned. From the peculiar domestic habits of the greater part of the inhabitants, living not in single houses, but tenanting dwellings in common, proprietors are not anxious to make those improvements which the citizens of all other capital towns have long ago effected: the manners, too, of the Parisians still tolerate the public committal of nuisances which deprive their streets of any pretensions to cleanliness, and contribute not a little to the hindrance of any amelioration. The municipality of Paris have, however, within the last few years, devoted their attention to the widening and embellishing of their roadways; and large sums are now annually expended for that most desirable purpose. Still the interior of Paris must for ever retain the ap-

(1) The streets were first paved during the reign of Philip Augustus.

pearance of a town of the middle ages; and until the habits of the people can themselves be improved, and the regulations of the police be more strictly enforced, the mud and the black unwholesome gutters of the greater part of the central streets of this capital will still offend the senses of the visitor, and render the task of attempting to explore them as unpleasant as in every other respect it must be interesting. According to the orders of the prefect of police, no rubbish is allowed to be thrown into the streets except at night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it. Whoever has once traversed Paris will know how this regulation is attended to.(1)

The stone used for forming the pavements of the streets and places of the metropolis, as well as of many of the high-roads of France, is of the most excellent description; being a compact and exceedingly hard sandstone, highly crystallized, found on the outskirts of the *Paris Basin*. The footways are generally made with the lavas and basalts of Volvic, in Auvergne; but a new invention has lately been introduced, and is coming daily more and more into use. It consists of a mixture of asphaltum and gravel, which, being poured in a hot fluid state on a level plastered surface, hardens immediately, and will endure great wear and tear. The cost of lava flagging is about 13 fr. per square mètre; that of common paving-stone for carriage-ways about 8 fr. when new, and 3 fr. every 10 years for repairs. The price of bitumen flagging is 8 fr. per square mètre. The new bituminous pavement of the Dez-Maurel Company's invention, consisting of bits of granite imbedded in blocks of bitumen, costs 9 fr. per square mètre, but does not require so much repair as when stone alone is used.

It was not till the year 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and

(1) It is surprising that the size and width of vehicles, and more particularly of carts and waggons intended for the transport of merchandise in the interior of Paris, have not been regulated and restrained within certain limits by the police. The streets exist, and it is easier to accommodate the size of vehicles to the streets than to alter the streets to suit the increased passage of vehicles. As a specimen of the inconvenience felt in the most busy part of the town, may be quoted the rue St. Denis at the lower end, the rue des Lombards, and the rue St. Martin, which the curious visitor would do well to inspect in the middle of a winter day.

the names then given to them remained without variation till the Revolution. Previous to that period, there was scarcely a street in Paris that had not changed its denomination several times, and these changes generally had their origin in some particular circumstance, such as the name of a distinguished personage, or an extraordinary event that had occurred in them. The names of the streets are now painted on slabs of lava, affixed to the corner houses, with white letters on a blue ground: all the colours being fixed by fire and quite indestructible.

Until the reign of Louis XVI. Paris was lighted during only 9 months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Hitherto it has been lighted by lamps suspended from ropes hung across the street, which, though aided by reflectors and kept well cleaned, have served for little else than to make darkness visible. Gas has, however, long been introduced into the shops, public buildings, and many of the chief streets, and the whole city is shortly expected to be lighted in the same manner.

PLACES.—Every open space at the junction of streets, etc., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Place de la Concorde, du Carrousel, Vendôme, des Victoires, Royale*, etc. Descriptions of each will be found under the head of the arrondissements.

THE BOULEVARDS.—Under Louis XIV. Paris ceased to be a fortified city. By a decree of that monarch, the walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. When the demolition of the southern enclosure had been carried into effect, the king formed the resolution of opening a wide road round the capital, and planting it with trees. In 1670, the fortifications on the north were demolished, and the road, which took the name of *Boulevard* (bulwark), was planted from the rue St. Antoine to the rue St. Martin. In the following year the Porte St. Denis was demolished, and the triumphal arch, which bears the same name, was erected. The Boulevard was at the same time continued from the rue St. Martin to the rue St. Honoré. The northern boulevards being finished in 1704, the king issued a decree for similar works to be executed on the south; they, however, proceeded very slowly, and were not finished till

1761. Under the government of Napoleon, the Boulevard on the northern bank of the Seine was prolonged from the rue St. Antoine to the river.

The boulevards which, since the formation of a similar road without the barriers, have been distinguished by the name of *Boulevard intérieur*, form two grand divisions, called the *Boulevard du Nord*, and the *Boulevard du Midi*. The former is 5,067 yards in length and is subdivided into 12 parts, bearing the following names: the Boulevards Bourdon, St. Antoine, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is 16,100 yards in length, and is divided into 7 parts, as follows: the Boulevards de l'Hôpital, des Gobelins, de la Glacière, St. Jacques, d'Enfer, du Mont Parnasse, and des Invalides. These roads are planted with 4 rows of trees, forming a carriage-road with a double walk on each side. The *Boulevard extérieur*, which was not finished till 1814, is planted with trees, and divided into several parts, bearing different denominations. The name of the street called rue Basse du Rempart, below the boulevards on the north side, still indicates what it once was. On the northern boulevards new objects constantly strike the eye of the stranger; they are skirted in most parts with elegant houses, shops, restaurants, and cafés. The Boulevard des Italiens is the most fashionable part. Here in fine weather loungers of both sexes throw themselves carelessly on chairs, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The common people prefer the Boulevard du Temple, where puppet-shows, pantomimes, rope-dancing, mountebanks, etc., are always ready to amuse them; and on Sunday evenings this spot resembles a fair. These boulevards are well lighted by the shops, etc., along their sides; and form the principal promenade of the inhabitants of Paris. (1) The boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable

(1) These boulevards are now in great part laid down with bituminous flagging, the cost of which, in 1837, amounted to 131,000fr. The lighting of the northern boulevards with gas, during the same period, cost 156,642fr. A convenient improvement has been introduced along the Boulevards, in the shape of large circular pillars, placed at the edge of the pavement at certain distances, which externally serve for the purposes of bill-sticking, and internally as watering-places.

distances, are some elegant houses and gardens à l'Anglaise, but no crowds, no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. The exterior boulevards are nearly the same as the southern ones; except that they are studded with innumerable *guinguettes*, where the lower orders of Paris resort to dance, and to drink wine, without paying the duties of the octroi. Those on the south-east and north-west are the most agreeable.

PASSAGES.—These are comparatively recent inventions in the arrangement of the capital, and the success with which the erection of most of them has been attended has caused their multiplication to a great extent within the last few years. All the taste and elegance of the Parisian shopkeepers are here displayed, and they are the grand resort of all the loungers of the town. The most remarkable are the following: the *Passages des Panoramas*, *Vivienne*, *Colbert*, *Choiseul*, *du Saumon*, *Véro-Dodat*, *Delorme*, etc. It may be observed in general that the shops in them, though small, are exceedingly convenient for their holders, but are commonly let at a very high rent.

BAZARS.—There are very few of these establishments now existing in Paris; four on the northern boulevards being the only ones of any notability. The best of these is a large one on the Boulevard Bonne Nouvelle; a description of which will be found under the head of the 3rd arrondissement.

COMMON SEWERS, ETC.—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, etc. When ditches were opened round the city-walls, these served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, the *grand égoût* from Menilmontant to Chaillot, and several smaller ones, were formed. These sewers becoming gradually choked up, and not being covered, were insufferable nuisances wherever they passed, and several times threatened to generate contagious diseases by their exhalations. The evil had become so great in 1671, that it was determined that several of the sewers should be vaulted, and at the same time was formed the *égoût de l'Hôtel des Invalides*. In 1734 the lower part of the *égoût* Montmartre was vaulted; in 1740 the *grand égoût* was covered in; and in 1754, three new sewers were built. Those which surround the Palais



Royal were opened when that edifice was built, and empty themselves into that of the Place du Carrousel. Ever since 1829 great additions have been annually made to the sewers of Paris; and the total length excavated in 1837 was upwards of 10,400 mètres.

The sewers at present occupy in extent a space of 80,000 mètres, or about 20 leagues, constructed at an expense of 18 millions of francs. All, except one in the Faubourg St. Antoine, the river Bièvre, and one in the Faubourg St. Marceau, are strongly cased and vaulted in masonry.<sup>(1)</sup>

The gutters, that used to run in the middle of the streets, are now placed by the sides of the *trottoirs*, and a general system of large and well-arched drains is to be found under every street of the quarters comprised between the rue St. Denis and the Place Vendôme. This improvement, which was so much needed, will be extended to the whole of Paris. Closely connected with the drainage of the town, is the system adopted for removing the ordure and rubbish of each individual house. For this purpose the establishment of Montfaucon has been maintained. (See 5th arrondissement.) The pestilential effect produced by this place upon the atmosphere of that part of Paris has led, of late days only, to the experiment of *absorbing wells*. These, wherever they have been tried, at the Barrière du Combat and elsewhere, have succeeded, and will, it is supposed, be applied to the remedying of the present system.

QUAYS.—The banks of the Seine, with the exception of that part opposite the Halle aux Vins and the Garden of Plants, are skirted with spacious quays, which, although distinguished by different names, form in reality only two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and Louis XIV. some progress was made in the construction of quays, particularly in the Ile de la Cité, and the Ile St. Louis. Napoleon particularly directed his attention to the

(1) Those that are constructed with the common calcareous stone of the country harbour a prodigious number of rats; and on account of the generally warm temperature that prevails in them, the growth of fungi of various species is very abundant. The principal vapours generated in these channels for the refuse of the capital are of ammoniac, of sulphurated hydrogen, of animal matter in a state of maceration, of stagnant soapy matter, and a nauseous sickly vapour, which is said to be quite peculiar to these sewers.

improvement of Paris by the construction and repair of quays, and his plans have been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their total length is nearly 10 English miles. They form large terraces on which a roadway runs, with a trottoir generally on each side, and most of them are planted with trees and lighted by gas. Next to the boulevards and public gardens, they afford the most agreeable promenades of Paris. Beneath many of them are shelving terraces of stone descending into the river, called the *Ports*, and serving for the debarkation of goods. The necessity of these stone embankments will be perceived, when the height to which the river sometimes rises is taken into account; they are often the means of preventing the lower parts of the capital from being overflowed.

BRIDGES.—The bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore convenient; they are, however, in general, far inferior to the bridges of Rome or Florence, and are not to be compared with the stupendous masses of Waterloo, Blackfriars, London, or Westminster. Their number over the Seine, between the barriers of Paris, is at present 24; of which 5 are suspension bridges, 3 are formed of iron and stone, 1 of wood, and the rest of stone altogether. For descriptions of them the reader is referred to the Arrondissements.

RAIL-ROADS.—The principal are the following:—The *St. Germain* rail-road. This road begins at the Place de l'Europe, passes through the high ground at the Batignolles by means of a tunnel, and thence to Asnières by a bridge over the Seine, and so by Nanterre to St. Germain. The *Versailles* rail-road, on the northern bank of the Seine, runs identically with that of *St. Germain*, as far as Asnières; from thence it branches off to Courbevoie and St. Cloud; passes through the park of St. Cloud by a tunnel, and thence by Sèvres to Versailles. The *Versailles* rail-road, on the southern bank of the Seine, commences in the faubourg St. Germain, and goes by Issy and Meudon to Sèvres, from whence it passes, parallel to that of the northern bank, along the main line of road to Versailles. It is not yet finished. The only other rail-roads from the capital are that from Paris to Havre by Rouen with a branch to Dieppe, and that from Paris to Orleans with a branch to Corbeil. They are both in progress of construction.

CANALS.—The canals on the north of Paris are all branches

of one and the same undertaking; the bringing of the waters of the river Ourcq to the capital. Proposals to this effect were made in 1799, but the authorisation of Government was not granted till 1802. The works were carried on till 1814, when they were suspended; in 1818 the municipality of Paris were empowered to borrow 7 millions for their completion, and they were soon advanced far enough to be used for the purposes intended. Since 1830 they have been completely finished. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants of the capital, and the fountains which embellish it; to form on the north of the city a canal composed of two navigable branches, the one extending from the Seine at St. Denis to the basin, and the other from the basin to the Seine at the Arsenal; and, lastly, to furnish a supply of water to the manufactories of the capital. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, *Bassin de la Villette*, *Aqueduc de Ceinture*, *Canal St. Martin*, *Gare de l'Arsenal*, and *Canal St. Denis*.

The Canal de l'Ourcq receives the water of the Ourcq beyond the mill of Mareuil, about 10 leagues from Paris, and, after collecting the streams of the Collinance, the Gergogne, the Therouenne, and the Bevrone, falls into the Bassin de la Villette. It pours 80,000 cubic inches of water into Paris daily. The declivity is 92 ft. 9 inches; and the water falls at the rate of 1 ft. in a minute. Its total length is 24 leagues; between Mareuil and Lizy its breadth is 31 ft.; but from the latter place to the Bassin de la Villette it is only 11 ft. wide. Its cost was 25,000,000 fr.

The Bassin de la Villette, situated without the Barrière de Pantin, was begun in 1806, and finished in 1809. It forms a parallelogram of 740 yards by 77, is built of substantial masonry, and receives the waters of the Canal de l'Ourcq at the northern extremity. Its axis is the same as that of an elegant rotunda, which forms barracks for gendarmes, and its banks are planted with 4 rows of trees. At the angles of the southern extremity are openings, which supply water to the Aqueduc de Ceinture and the Canal St. Martin.

The *Aqueduc de Ceinture* extends from the western angle of the basin as far as Monceaux, encircling Paris on the north. Its length is 10,300 yards. This aqueduct sends out 4 branches, called *galeriès de St. Laurent, des Martyrs, du Mont Blanc*,

and *de Monceaux*. The first supplies the Château d'Eau, Boulevard St. Martin, the Place Royale, and the Marché des Innocens; the second, the faubourgs Montmartre and Poissonnière, with the Palais Royal; the third, the Chaussée d'Antin, the quartier des Capucines, and the Marché St. Honoré; the fourth, the Champs Élysées, the Tuileries, the Invalides, and the École Militaire. A new branch supplies the fountains on the Place de la Concorde.

The *Canal St. Martin* is 3,467 yards in length, by 21 feet in width; and communicates between the eastern angle of the basin and the Gare de l'Arsenal. It is constructed of solid masonry, and the sides are skirted with haling-ways and trees. This canal passes between the boulevard and the Hospital St. Louis, and, after traversing the Faubourg du Temple, the rue Menilmontant, and the rue du Chemin Vert, falls into the *gare* in the Place de la Bastille. The total cost of its construction was more than 14,200,000 fr.

The *Gare de l'Arsenal*, formed of the moat of the Bastille, cleared of its rubbish and old constructions, is 651 yards in length, by about 64 in breadth. On the right leading down to the river is a haling-way 10 feet wide. It is capable of receiving upwards of 80 barges, leaving the middle clear for a passage. A bridge has been erected towards the river, over the sluice where the waters of the *gare* fall into the Seine.

The *Canal St. Denis* begins near the town from which its name is derived, at the spot where the small river Rouillon empties itself into the Seine, and terminates at the Canal de l'Ourcq in a small semicircular sheet of water, about 900 yards beyond the Bassin de la Villette. After encircling the town of St. Denis on the Paris side, this canal extends in a straight line to the Canal de l'Ourcq. Its length is 7,333 yards, and in its course there are 12 sluices, and 2 bridges.

AQUEDUCTS.—*Aqueduc d'Arcueil*.—Over a valley to the south of Paris, formed by the course of the Bièvre, the Romans erected an aqueduct for the conveyance of water to the Palais des Thermes, from Arcueil, a village at 2 leagues distance, which evidently derived its name from the arches which supported the aqueduct. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct. The scarcity of water in the southern part of Paris was more particularly felt after Mary de Medicis built the Palace of the Luxembourg, and the popu-

lation increased in that quarter. A project formed by Henry IV. of re-establishing the Roman aqueduct, to convey the waters of Rongis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII. and the queen regent, his mother, in great pomp, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This aqueduct, which extends across the valley of Arcueil upon 25 arches, 72 feet in height by 1,200 in length, presents a magnificent mass of building. Its total length, from Arcueil to the Château d'Eau, near the Observatory, is 13,200 yards. Nine of the arches are open for the passage of the river, which, however, generally flows through two in the centre. In the interior of the aqueduct on each side is a parapet which forms a walk. On the outside along the whole line are various openings, called *regards*. This aqueduct was thoroughly repaired in 1777; and fresh sums of money have lately been devoted to the same purpose by the town of Paris. It supplies 36,000 hogsheads daily. Strangers are readily admitted to see the interior by applying to the keeper of the aqueduct at Arcueil.

*Aqueduc de Belleville.*—A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north, and upon which the village of Belleville has been built. The aqueduct by which it is conveyed is the most ancient in the vicinity, having been built in the reign of Philip Augustus. It was repaired in 1457, and again in 1602 by order of Henry IV. The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial free-stone building, 50 feet in circumference, but not lofty, on account of the height of the hill and the depth of the springs, and is covered with a dome, surmounted by an open lantern. Two staircases lead down to the bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin emptying itself into the aqueduct. At the Barrière de Menilmontant is another reservoir, from whence the water is distributed to the adjoining parts of Paris. Its daily supply is 432 hogsheads.

*Aqueduc de St. Gervais or de Romainville.*—By this aqueduct the water from the heights of Romainville, Bruyères, and Menilmontant flows into a reservoir in the village of Prés St. Gervais, from whence it is conveyed to Paris by pipes. The date of its erection is unknown, but it existed in the time of

St. Louis. It was repaired at the same time with the aqueduct of Belleville, by order of Henry IV. The reservoir was rebuilt in the time of Louis XIV. The supply is 648 hogsheads per diem.

Besides these aqueducts pipes are laid across the plain of St. Denis from the Seine, for the supply of Batignolles and Montmartre with water.

**FOUNTAINS.** — From the nature of the soil on which Paris is built, consisting of rocky strata to an immense depth, the town is almost without springs, and therefore derives the water consumed by its inhabitants either from the Seine or from distant sources brought by means of aqueducts. Hence has arisen the necessity of erecting fountains in different parts of the town for the accommodation of the inhabitants. At the beginning of the 15th century there were only 12 public fountains, and a century later, under Francis I., there were not more than 16, supplying only 1 inch of water; though the population at that time amounted to 300,000 inhabitants. Under Henry IV. and Louis XIII. the town began to be better supplied; the pump of the *Samaritaine* at the Pont Neuf was erected, and the aqueduct of Arcueil rebuilt; 14 new fountains were made, but the supply was still greatly inadequate. Under Louis XIV. and Louis XV., when the population was 600,000, the pump of the Pont Notre Dame was the principal source of the supply of water to the various fountains, and it furnished 80, 60, or 27 inches, according to the state of the seasons and its own condition.<sup>(1)</sup> The establishment of the *Pompe à feu* at Chaillot, and afterwards of that at Gros Caillou, brought some remedy to this state of things, by supplying 320 additional inches: but it was only when that undertaking had passed into the hands of the government, that the necessitous classes began to profit by a better distribution of drinkable water. The Canal de l'Ourcq completed the supply of the capital; which, since fountains are now erected in all parts of Paris, may be said to be good; but still the convenience of a fountain to each house does not commonly exist, although the practice of laying down pipes from the main

(1) If the quantity of water necessary for 1 individual for 24 hours be calculated at only 1 litre, or quart, 1 inch of water will supply 1,000 inhabitants. The distress of the inhabitants in 1774 may therefore be judged of, when 100 inches of water was the only supply for 600,000 inhabitants. Ancient Rome was supplied by its aqueducts with 6,944 inches, and still receives 1,500.

conduits to each residence is now becoming frequent.(1) The purchase of water is an ordinary article of domestic expense.(2) The municipality are devoting large sums every year to increasing the supply of this principal necessary of health and life; and new fountains or pipes are being opened almost every day. A large establishment for the purification of the waters of the Seine, which, on account of the sediment with which they are charged, are unfit for drinking until they have been filtered, has long existed at the eastern end of Paris; and a proposal has lately been made to the general council of the department to supply each house in Paris with water brought to it in pipes, by a company of shareholders. The public fountains form very ornamental objects in the streets of Paris; and descriptions of all that are worthy of remark will be found under the head of each *arrondissement*. There were 600 *bornes-fontaines* (water-plugs) in the streets and public places at the end of 1838.(3)

**BATHS, ETC.**—The use of baths was introduced into Gaul by the Romans, and rapidly spread among the inhabitants, particularly at Paris. In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. These establishments maintained their reputation for a long period, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII. and Louis XIV. they became places of pleasure and debauchery, to which cause may be attributed their decline. At present the baths in Paris are numerous, and afford every kind of accommodation at a low charge. The bathing-establishments are formed of ranges of small rooms, furnished with every necessary appendage. Mineral, sulphur, and vapour baths are also common in Paris, and very reasonable. The *bains ambulans*, or portable baths, established within a few years, are a great accommodation to invalids, and the

(1) The sum received by the city of Paris in 1837 for water thus supplied by pipes was 703,000fr.

(2) It is calculated that upwards of 4 millions of francs are annually paid by the inhabitants of Paris for water to the carriers.

(3) Large reservoirs, supplied by steam-engines from the Seine, have been lately formed at Belleville and Passy. In the abattoir de Grenelle the boring system has been applied, but has not yet been attended with success, after piercing to a great depth. The boring is still continued there by order of the government, as an experiment for scientific purposes, and has been carried to 1,400 feet in depth. The chalk and green sand formations have been reached by it.

public in general. For a list of the principal establishments of the kind see *Directory*. Besides the ordinary bathing-establishments, there are *Écoles de Natation*, or swimming-schools, and baths of every kind, formed in boats on the Seine every summer. Some of the swimming-schools are very large, and all are well regulated. They are made by barges, moored round a certain space, and fitted up with galleries, bathing-rooms, plunging-bridges, etc. Net-work or wood-work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness either to aid pupils or prevent accidents. Their price generally is 12 sous, but there are baths, or swimming-places, on the river, for the lower order of people, at as low a price as 4 sous. There are also swimming-schools for females, which are well attended: and it may be observed that, in general, the Parisians know how to appreciate and to utilise their river.

**CEMETERIES.**—At a period more remote than the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. By degrees the priests granted permission for interments to take place in churches and the ground contiguous. The increase of the population rendering it necessary to extend the bounds of the city, the cemeteries became inclosed within the walls, where they remained till towards the end of the 18th century. In the year 1790, the National Assembly passed a law expressly prohibiting interments within churches, and commanding all towns and villages to discontinue the use of their old burial-places, and form others at a distance from their dwellings. During the revolutionary tyranny which soon after ensued, men were buried without any ceremony, or memorial to mark the spot where they lay. In 1800, 1804, and 1811, various decrees were issued for the regulation and improvement of the cemeteries, and at the latter period they were constituted nearly as they are at present.

Land is granted by the mayor of each *arrondissement*, either for 6 years, *concession temporaire*, at the rate of 50 fr. per square mètre, or in freehold right, *concession à perpétuité*, at the rate of 125 fr. per square mètre. For persons above 7 years of age not less than 2 square mètres can be granted. The price is constant for all the cemeteries. There are some small additional charges for the digging of the grave, etc.



Any person or company may be entrusted with the erection and repairs of the tombs, etc.; and the cost of such charges is of course various, according to the persons by whom they are performed. The interments take place with or without the performance of any religious ceremony, in what manner and by whom the friends of the deceased please. The tariffs will be found at each cemetery, where full information on all particulars may be obtained.(1) The cemeteries of Paris are three in number, viz. the *Cimetière de Montmartre, du Père la Chaise*, and *Mont-Parnasse*. They are laid out in a picturesque style; the monuments are often in good taste, and many of the inscriptions are interesting. On Sundays they are the resort of the inhabitants of the capital; and on All Souls' Day, which is set apart for the commemoration of the dead, whole families of the Parisians visit the graves of their relations. A notice of each cemetery will be found attached to that of the arrondissement nearest to which it lies.(2)

The expenses of funerals, regulated by royal ordonnance dated 25th June, 1832, are as follow:—

|                | Pompes<br>Funèbres. | Cérémonies<br>Religieuses. | Total.          |
|----------------|---------------------|----------------------------|-----------------|
| 9th Class. . . | 5 fr.               | 10 fr.                     | 15 fr.          |
| 8th . . .      | 32                  | 15                         | 47              |
| 7th . . .      | 59                  | 20                         | 79              |
| 6th . . .      | 105                 | 50                         | 155             |
| 5th . . .      | 298                 | 130                        | 428             |
| 4th . . .      | 536 50 c.           | 207                        | 743 50 c.       |
| 3rd . . .      | 1,172               | 278                        | 1,450           |
| 2nd . . .      | 2,048               | 480                        | 2,528           |
| 1st . . .      | 3,367 50 c.         | 600 50c.                   | 3,968 50 c. (3) |

(1) In cases of English persons dying in Paris, application should be made to the clerks of any of the places of English worship, who will generally undertake to manage all things relating to the funeral, and will thereby save much trouble to families.

(2) The number of definitive grants of land for sepulture made by the city of Paris in 1837 was 855; conditional ditto, 362; temporary ditto, 4,524. The total number of inhumations upon which dues were paid was 21,253.

(3) The central office of the *Entreprise des Pompes Funèbres* is at 183, rue du Faubourg St. Denis. English is spoken there. A branch office is at 18, Rue St. Marc Feydeau.

## CHAPTER VI.

## HISTORICAL NOTICE OF PARIS.

THE origin of Paris and the character of its first inhabitants are necessarily involved in deep obscurity. According to historians whose opinions are generally received, an errant tribe obtained permission of the Senones, at a remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *la Cité* they constructed huts, which served as a fortress for them to retreat to with their flocks and effects when an attack from any of the neighbouring tribes was apprehended. To their fortress they gave the name of *Lutetia*, (1) and themselves assumed that of *Parisii*. (2)

Upon the conquest of Gaul by Julius Cæsar, half a century before the Christian era, he found the Parisii one of the 64 tribes of the Gallic confederation, whose chief town was *Lutetia*. The island, covered with rude huts, was defended by the waters of the Seine, over which there were two bridges. The banks of the river were covered with gloomy forests or extensive marshes, and the inhabitants, who were remarkably fierce, employed themselves in navigation and fishing. Cæsar rebuilt *Lutetia*, fortified it with walls, and defended the approach to it by two forts at the extremities of the bridges. The ferocious divinities of the Gauls were then exchanged for Roman gods, and human blood ceased to flow upon the altars of the Druids. Jupiter was worshipped at the eastern extremity of the island; Mars had a temple at Montmartre; Isis was adored at Issy and upon the site of the abbey of St. Germain des Prés; and Mercury had a temple upon the Mons Leucotilius, now called Montagne Ste. Geneviève. The Roman laws and a municipal government were gradually introduced; and the city was called *Lutetia Parisiorum*, after

(1) *Lutetia*, from *louton-hezi*, dwelling of the waters.

*Sequana*, Seine, from *seach*, devlous, and *an*, water, river; a derivative of *avainn*.

(2) *Parisii*—the derivation of this word is not decided. The most generally received is from the Celtic word *bar* or *par*, a frontier, or extremity.

the name of the tribe to whom it belonged. A trading company, denominated *Nautæ Parisiaci*, was formed, and the Romans delivered to the uncivilised Gauls their first lessons in the arts and sciences. During 500 years that the Romans remained masters of Paris, it was the residence of a prefect, and buildings were constructed on the northern and southern banks. A palace was erected in the Cité for municipal purposes; and another upon the south bank of the Seine, remains of which are still to be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near the spot where the Place St. Michel has since been opened; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place Louis XVI. and the Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Several of the emperors resided here whilst their armies were engaged in repelling the barbarians of the north. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis, the Areopagite, who suffered martyrdom upon the hill of Montmartre. We are ignorant where the first Christians held their assemblies; but as early as the reign of Valentinian I. a chapel dedicated to St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In the year 406, hordes of barbarians came down, from the north, upon the Roman provinces, which they plundered and laid waste, and Gaul suffered greatly from their incursions. In 445, the Sicambres, of the league of the Franks, crossed the Rhine, made themselves masters of the cities situated on its banks, and came from thence to Paris, which they conquered. At their head was Clovis, who, after having married Clotilde, and embraced Christianity, fixed his residence at Paris in 524. This monarch built a church, which he dedicated to St. Peter and St. Paul, but which shortly after was placed under the invocation of Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built

the abbey of St. Germain des Prés and the church of St. Germain l'Auxerrois. The walls built by Clovis subsisted till the time of Louis VI. (le Gros). This prince, continually exposed to the attacks of the feudal lords, his vassals, determined on protecting the faubourgs on the north and south by a wall, the necessity of which was felt long before, in consequence of the repeated attacks of the Normans.

Under the kings of the first or Merovingian race, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay, and the civilisation of the Parisians retrograded. Few of the princes of the second or Carlovingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors; but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845, the Normans, attracted by the riches of the churches and convents, made a descent upon Paris, which they sacked and burned in 857. At length after several successive attacks, they besieged it in 885. In vain did the Parisians appeal for succour to Charles le Chauve. Their own courage, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign Hugues Capet began the palace which now bears the name of Palais de Justice. The inhabitants likewise erected buildings in all directions; and so great was the increase of the city that it was divided into four quarters, from whence came the term *quartier*, to express a division of Paris. At that period, however, the city could not have been very large, as ten men sufficed to collect the taxes. The duties of the northern gate, which was situated at the extremity of the rue St. Martin, produced, under Louis le Gros, only 12 fr. a-year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert; Bishop Maurice de Sully reconstructed the cathedral of Notre Dame; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third or actual dynasty, many privileges were conferred upon the Parisians. A royal prévôt was appointed to administer justice in the king's name, and

a prévôt des marchands to watch over the municipal interest. The schools of Paris became celebrated, and in the 14th century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. That monarch built several churches, and the château of the Louvre, and caused some of the streets to be paved, while he commanded the inhabitants to build round the city a wall with gates and turrets. This wall began on the right bank, a little above the Pont des Arts, and, taking a circular direction, went northward as far as the rue Grenier St. Lazare, and terminated on the Quai des Ormes. On the left bank the wall began on the quay a little above the spot where the Palais de l'Institut is situated, and, after running southward to the rue des Fossés St. Jacques, took a northerly direction, and terminated at the Quai de la Tournelle. The river was barricaded by a heavy chain fastened to stakes, and supported by boats. Paris then formed three divisions—la Cité, in the centre; la Ville, on the north; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quartier still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organised. An hospital for the blind, and a school of surgery, were founded; and, in order to render contracts more binding, a body of notaries was created. Philippe le Hardi adopted a project for the improvement of the streets and highways; and Philippe le Bel established several courts of justice, and formed a body of respectable magistrates. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however killed by his own partisans; and the Dauphin, after quelling the tumult, punished the ringleaders of the faction.

Under Charles V., the faubourgs being much extended and frequently in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built. Paris was then divided into 16 quartiers, and contained 1284 acres of ground. In 1384 the Pont

St. Michel, and in 1414 the Pont Notre Dame, were erected. The prosperous reign of Charles V. was followed by troubles, and the quarrels of the *Bourguignons* and *Armagnacs*. During the insanity of Charles VI., the capital was occupied by the English, who were driven from it in 1436, after an occupation of 16 years. Under Charles VII., and succeeding monarchs, it was desolated by famine, the plague, and wolves, to such a degree, that in 1466 the malefactors of all countries were invited to Paris as a place of refuge, with a view to repopulate the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1414 acres. In 1470 printing was introduced, and the post-office established. In the reign of Francis I., who was a friend to literature and the fine arts, Paris assumed a new aspect. The old château of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace begun on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, and communications opened between different parts of the city. In 1533, the Hôtel de Ville was begun. Besides a number of streets which were rapidly built and peopled, the Quai de la Tourneelle was formed in 1552, the Place Maubert in 1558, and the château and garden of the Tuileries in 1563. About the same time the arsenal was constructed. To the revival of letters and the fine arts, succeeded the wars of religion and their dreadful consequences. The massacre on St. Bartholomew's day, 24th August 1572, under Charles IX., brought the royal authority into contempt, and alienated the affections of the Parisians from the idea of monarchy to such a degree, that they rebelled against Henry III., and drove him from his capital. His tragical end, in 1589, is well known. Henry IV., having restored peace to the kingdom, occupied himself in plans to promote his subjects' happiness, and embellish his capital. During this reign the Pont Neuf was finished, the hospital of St. Louis was founded; improvements were made near the arsenal; the Place Royale and its streets, the Place Dauphine, the rue Dauphine, and the neighbouring quays, were also formed. Great additions were made to the palace of the Tuileries; and the splendid gallery which joins it to the Louvre was partly constructed.

Under the reign of Louis XIII., several new streets were

opened; the Palais Royal and the palace of the Luxembourg were begun; the Cours la Reine was planted; the aqueduct of Arcueil was rebuilt; the quays and bridges of the Isle St. Louis were constructed; magnificent hotels arose in the faubourg St. Germain; the college which afterwards assumed the name of Louis le Grand, and the Garden of Plants, were founded; statues of Henry IV. and Louis XIII. were erected; and such was the general augmentation of the capital, that the Faubourg St. Honoré became united with the villages of Roule and Ville l'Évêque, and the Faubourg St. Antoine with the villages of Popincourt and Reuilly. The episcopal see of Paris was also made a metropolitan one in 1622.

In the reign of Louis XIV., notwithstanding the long and disastrous wars of the Fronde, the projects of Henry IV. and Louis XIII. were carried into execution. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and the Place des Victoires were formed. Thirty-three churches were erected; many of the quays were fenced with stone, and a new one formed; and, for the greater convenience of the courts of justice, the building of the Grand Châtelet was erected. The magnificent Hôtel des Invalides, a foundling hospital, the Observatory, the beautiful colonnade of the Louvre, the Pont Royal, which forms a communication between the Tuileries and the Faubourg St. Germain, and the planting of the Champs Élysées, were among the embellishments of Paris in the reign of Louis XIV. The palace of the Tuileries was enlarged, and the garden laid out upon its present plan and scale. For the old city gates were substituted triumphal arches, of which those of St. Denis and St. Martin still remain; and the boulevards, which they ornamented, were formed into an uninterrupted suite of promenades, which contributed equally to the salubrity and beauty of the capital. In this and the preceding reign, the ancient *fossés* (moats) were filled up, the situation of which is indicated by the streets that still bear the name of rue des Fossés Montmartre, etc.

Louis XV. was not less anxious to embellish the metropolis, which, at his accession to the throne, occupied a space of 3,919 acres. The Faubourgs St. Germain and St. Honoré were decorated with sumptuous hotels; the Palais Bourbon was erected; the École Militaire was founded, and the new church of Ste. Geneviève arose on a majestic plan. The

Place Louis XV. and its colonnades were begun, the Champs Élysées replanted, and the École de Médecine erected. The manufactory of porcelaine at Sèvres was established, and boulevards formed on the south of Paris. Several fountains were erected; and among them that of the rue de Grenelle, by the celebrated sculptor Bouchardon. Another foundling hospital was established, the fronts of St. Sulpice and St. Eustache constructed, and the Garden of Plants enlarged and enriched.

Louis XVI., desirous of completing the embellishments begun by his predecessors, continued the church of St. Geneviève, commenced that of the Madeleine, and built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or augmented several charitable institutions. The boulevards to the south were adorned with houses and pleasure grounds; and, in the northern faubourgs, habitations, displaying an elegant and varied taste, were erected. The French theatre, the French, Italian, and comic operahouses, and other theatres, arose in such quick succession, that they seemed as if produced by magic. The old markets were enlarged, and new ones formed. Steam-engines were established on the banks of the Seine, for the distribution of water to different quarters of the city; and the Pont Louis XVI. formed a communication between the Faubourg St. Honoré and that of St. Germain. To arrest the progress of smuggling, the farmers-general of the taxes obtained of Louis XVI., in 1783, authority to enclose Paris with an immense wall. The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within the bounds of Paris; Montmartre would also have been enclosed within the walls, but, upon the warm remonstrances of the abbess of the convent in that village, the project was abandoned. By this extension of the bounds of Paris, the ground upon which the capital stands was augmented to 9,858 acres. The walls were divided by 60 gates, called *barrières*, where the *octroi* or entrance-duties were received. These walls form the present inclosure of the French capital, and were finished towards the end of this reign. The galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of Egypt and Persia; and the Mont de Piété was instituted in the Marais, with dependencies in various parts of Paris.

Upon the breaking out of the Revolution, many monuments



of the middle ages were demolished, and the fine arts were threatened with destruction. But under the Directory, the museum of the Louvre was opened, and during the consular and imperial government, Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The Place du Carrousel was disencumbered of the deformed buildings which arose in front of the Sovereign's palace; the Louvre was completed; the new galleries between that palace and the Tuileries were begun, and the garden of the Tuileries was improved, while the magnificent rue de Rivoli gave it a more striking appearance, and the streets carried through the Place Vendôme to the boulevards established a fine communication between that garden and the Chaussée d'Antin: a new and spacious market was formed on the site of the convent des Jacobins, near the rue St. Honoré; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés: three handsome bridges were built, and new quays were formed on each bank of the river. The Canal de l'Ourcq was formed, and, in the basin made at the barrier de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast granary of reserve was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Exchange was begun. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme was erected. The three great cemeteries were definitively fixed without the barriers; and five public slaughter-houses, called *Abattoirs*, were constructed at the extremities of the faubourgs. The churches of Paris, devastated during the Revolution, were repaired and embellished. More than 4,000,000*l.* sterling were expended on these works and embellishments in the course of twelve years.

Louis XVIII., on being restored to the throne of his ancestors, continued with activity the improvements and embellishments of the capital. The new quarters of the town received great extension; the canals were completed and

opened; the Chamber of Deputies and three new bridges were constructed; several barriers were erected; statues of the kings were placed in several spots; a chapel was built in the Temple; another in the rue d'Anjou, and a third on the site of the French Opera House, where the Duke de Berry was assassinated. (1) Several markets and hospitals were finished or enlarged, and the Entrepôt des Vins and the Grenier de Reserve were proceeded with. The streets were made cleaner, their lighting was improved, and immense sums of money were expended upon all parts of the town.

Under Charles X. the architectural alterations of Paris were principally of a religious character. The church of St. Germain des Prés was repaired and preserved from ruin; the Madeleine was nearly completed; at Gros Caillou the church of St. Pierre was erected; and other new churches also rose from their foundations. Three new bridges were built; many of the Passages that now embellish Paris were begun, and the suburbs of the city still continued to increase rapidly.

Since the revolution of 1830 the embellishment of the capital has received a new impulse. The garden and palace of the Tuileries have been much altered; the quays have been some of them widened, and those on the north planted; and four new bridges have been built. The Madeleine has been finished; the Place de la Concorde has been completely rearranged and terminated, and the Obelisk of Luxor has been erected in its centre; the Triumphal Arch at the head of the Champs Élysées has been completed, as well as the magnificent palaces of the Quai d'Orsay and of the Fine Arts. All the public edifices of Paris that stood in need of repair have received it, and many restorations of the monuments of the middle ages are in progress. Besides this, vast works have been undertaken for the drainage of the streets; gas is about to be used generally throughout the town; and the health and comfort of the inhabitants seem to be consulted by the improved style of private edifices every where arising. Works of great importance are in progress, and more may be expected every year; the Government leads the way in this march of national improvement, and what is undertaken by public order is now not only *begun*, but *finished*. (2)

(1) The last-mentioned chapel has since been thrown down, and its site occupied by an elegant public fountain.

(2) It may be interesting to find in a tabular form the area of Paris in hectares at different periods of its existence:—

**PALACES.** (1)—The kings of France have changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, and on the entry of the Franks, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country. While the Normans were pursuing their ravages along the banks of the Seine, the King of France kept within the walls of his palace in the island which served for the nucleus of the city. Of these two early residences of the monarchs of the country hardly any thing remains to indicate their size or magnificence. Of the first a Hall of Baths alone exists; but of the second, the *Souricières* of the *Palais de Justice*, and, still more, the *Sainte Chapelle*, may serve to give an idea of the splendour that prevailed in its construction. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the former, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The new Louvre, or at least the western part of it, may be considered as the oldest of the Parisian palaces still used as royal residences. As a whole, and as an exterior, this is superior in some respects even to Versailles; and is one of the finest buildings that exist northward of the Alps. The *Tuileries*, or rather the central part of that edifice, comes next in order of antiquity; and then the eastern part of the Long Gallery that connects this palace with that of the Louvre. Without any peculiar architectural merit or beauty, and with very little decoration, the Tuileries is nevertheless exceedingly imposing, merely from the extent of its façade and the irregularity of its outline. It has succeeded to the honours of two younger edifices, *Versailles* and the *Palais*

|                    |   |           | Hectares. |
|--------------------|---|-----------|-----------|
| Under Julius Cæsar | . | B. C. 56  | 4,528     |
| » Julian           | . | A. D. 375 | 3,873     |
| » Phil. Augustus   | . | . 1211    | 25,285    |
| » Charles VI.      | . | . 1383    | 43,920    |
| » Henry III.       | . | . 1581    | 43,360    |
| » Louis XIII.      | . | . 1634    | 56,780    |
| » Louis XIV.       | . | . 1686    | 11,0370   |
| » Louis XV.        | . | . 1717    | 133,712   |
| » Louis XVI.       | . | . 1788    | 337,043   |
| » Louis Philippe   | . | . 1838    | 345,000   |

(1) The reader is referred for the description of all the edifices in this chapter to the *arrondissements* in which they stand.

*Royal*, by being apparently fixed on as the definitive residence of the king, for which, by its central position, it is so well suited; and in historical associations it rivals, while in scenes of slaughter and mournful recollections it surpasses, the great monument of the age of Louis XIV., Versailles. The palace of the *Luxembourg*, though no longer the residence of royalty, is still well worthy of being so, and is the best specimen extant of the reign of Louis XIII. Next to this comes the *Palais Royal*, which has replaced an edifice of nearly the same date as the preceding one; and by its side may be mentioned the *Palais Bourbon*, now appropriated in part to the Chamber of Deputies—both edifices having a strong claim upon the attention of the stranger, as having been so long the respective residences of the families of Orleans and Condé. To close the list of Parisian palaces, the *Palais de l'Élysée Bourbon* must not be omitted, the smallest, but by no means the least interesting of the royal mansions. If to this list of royal residences be added that of the châteaux belonging to the crown in the immediate neighbourhood of Paris, as they existed previously to the Revolution of 1789, *Versailles*, *Les Trianons*, *Marly*, *St. Germain*, *Compiègne*, *Choisy*, *Fontainebleau*, *Sceaux*, *Meudon*, and *St. Cloud*, or even as they are at the present day, the magnificence of the ancient court of France will in some degree be understood.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style Notre Dame is the great type; and both for its size and the many historical recollections associated with it, the cathedral church of Paris is at the same time the first in every respect. (1) There are hardly any specimens of the *Flamboyant* style remaining among the churches of the metropolis: *S. Severin* and *St. Germain l'Auxerrois* belong to the middle period of this style (1400—1500); *St. Gervais* and *St. Merri*, with the tower of *St. Jacques de la Boucherie*, (2) to the latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect example in *St. Eustache*, and a curious one in *St. Étienne du Mont*. Of the churches built

(1) Other ecclesiastical buildings of the same style still exist in fine preservation; the principal of which are the *Sainte Chapelle* and the church and refectory of the *Abbey of St. Martin des Champs*.

(2) Only the tower remains.

in the *Italian* or *Palladian* style, the earliest is *St. Paul et St. Louis*, which at the same time is one of the most beautiful erections of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the church and dome of the *Val de Grâce*, and by the churches and dome of the *Invalides*; the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only large specimen of the taste of church architects in the reign of Louis XV. The *Panthéon* may be quoted as an honourable specimen of the knowledge of French architects in the reign of Louis XVI.; though from all its associations it belongs just as much to the times of the Revolution and the Republic. The era of the empire produced the designs for the *Madeleine*; the honour of finishing which belongs in some slight degree to the Restoration, but more peculiarly to the present day. It is a splendid revival of the *Roman* style of the 1st and 2d centuries, and may rival Notre Dame in exciting an architect's admiration. With regard to the accessory decorations of pictures, sacred utensils, etc., the splendid paintings of the dome of the *Invalides*, and the pictures and altars of *Notre Dame* and *St. Étienne du Mont*, with the pictures of *St. Marguerite* and *St. Nicolas des Champs*, are particularly to be noticed. The interiors of the *Madeleine* and *Notre Dame de Lorette* are the best specimens of the decorative taste of the present day. The Parisian churches are remarkably poor in monuments and sculpture of any kind; this is to be attributed to the fanatical fury of the Revolution; and, with the exception of *Notre Dame*, *La Sorbonne*, *St. Eustache*, *St. Gervais*, and *St. Sulpice*, they contain hardly anything of this kind worthy of notice.

The churches of *St. Roch*, *St. Eustache*, and *Notre Dame de Lorette* are celebrated for their music, and on days of great festivals there is much difficulty experienced in entering the first of these churches. *Notre Dame*, *St. Sulpice*, and *St. Étienne du Mont*, are also much frequented on festivals and Sundays. All the Catholic places of worship in Paris are open from an early hour in the morning till 5 or 6 o'clock in the evening of every day; on Sundays and festivals, persons using chairs pay for them, generally at the rate of 2 sous a chair. Round the door-way of each church there will mostly be found some indigent women, and other necessitous persons, upon whom the visitors may well bestow a sou without hav-

ing to regret it. It may be added that the behaviour of the Parisian congregations is highly decorous, and that the offices of the Catholic church are performed with the greatest order and zeal by the highly respectable body of the metropolitan clergy. The same observation may be applied, indeed, to the places of worship occupied by persons of other religious denominations.

**PUBLIC BUILDINGS.**—The localities of nearly all the public offices have already been indicated in the preceding chapters. The *Hotels of the Ministers* are in general splendid residences, and contain all the offices, etc., connected with the functions of each ministerial department. The Hotel of the Minister of Finance is the largest, and is situated the nearest to the Tuileries; the others are mostly in the Faubourg St. Germain, or in the Place Vendôme, and one on the Boulevard des Capucines. At each a guard is stationed.

Of the *residences of the Foreign Ministers*, by far the largest and most sumptuous is that of the British Ambassador.

The principal of the municipal buildings of Paris is the *Hôtel de Ville*, where the Prefect of the department resides, where several offices dependent upon him are kept, councils held, and public meetings for various purposes summoned. It is the centre of the municipal jurisdiction of the department, in the same way as the *Prefecture of Police* combines the offices connected with that branch of the public force.

The *Palais de Justice* unites within its precincts the supreme civil court of the kingdom, *La Cour de Cassation*, the *Cour Royale*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*; the *Tribunal of Commerce* being placed at the Exchange. The dispatch of public business is greatly facilitated by this concentration of the legal business of the district and of the country. The Parisian barristers, however, do not have their chambers in the immediate neighbourhood of the courts; and no law societies were ever formed in Paris of the same nature as those of London. The only approximation that took place to such a system was in the times of the ancient *Parlement* of France before the Revolution, when the first president of that body resided in the Palais de Justice, and the other members of it in the Ile St. Louis, or the quartier du Marais. At present many advocates and judges reside not far from the Palais de Justice; but still there is no fixed place of abode for them as a professional

body. The courts are in general commodious, though still requiring morespace to accommodate the numerous auditories with which they are sometimes thronged. Great improvements and alterations are in course of being effected in the Palais de Justice.

Of the other public offices, such as the Mint, or *Hôtel des Monnaies*, the Record-office, or *Hôtel des Archives*, the *Royal Printing-Office*, etc., it may be observed that they are in general well adapted to the purpose which they are meant to serve; but that they are not concentrated, and that some of them, particularly the two last named, lie in a very inconvenient part of the town, far from the central current of affairs. This remark holds still more true with regard to the principal commercial buildings of Paris. The *Exchange* forms the centre of the movement of the population; and the Bank and Post-office are not very far removed from it; but all of them are far from the river, and from the large warehouses where most of the mercantile stores are kept. Thus the *Dépôts of the Custom House* lie wide from the centre of Paris; and the *Halle aux Vins*, with the *Flour Dépôt*, are at one extremity of the town. All this, however, is owing to the great value of land and the dearness of rent in the centre of the capital. Most of the principal bankers have their houses in the vicinity of the Exchange; but the bulkier commerce of the capital finds no accommodation in the centre of business. The markets have but little external decoration to boast of in Paris; and though for purposes of wholesale trade they are collected round the central *Halles* in a convenient manner, district markets, better built and better kept, are to be found in the various quarters of the town. Of the commercial buildings, the *Exchange* is the most remarkable, and best worthy of the stranger's immediate attention; while, of the erections for purposes of sale, the *Halle aux Vins* and the *Grénier de Reserve* are the largest and the most important.

The edifices connected with the literature and science of the country and the metropolis are mostly on the southern side of the river, situated within, or grouped around, the limits of the ancient University. The *Observatory* is at almost the extreme point of Paris, to the south; and round the Pantheon, besides the numerous conventual buildings that formerly stood there, and of which many still remain, there are, towards the south and east, the three British colleges; to the north

and west, the buildings of the old University, now occupied by the *École Polytechnique*, and some of the Royal Colleges. The *Sorbonne* is placed a little lower down, between the rues St. Jacques and La Harpe, and is in the immediate neighbourhood of the *École de Médecine*, with its dependencies. The University, in former days, presented a broad front to the river, and at this time the *corps d'élite* of all the science and literature of the country, united in the *Institute*, have their place of meeting at that spot where the ancient *Collège des Quatre Nations* looks to the *Palais des Beaux Arts* on the west, and to the Louvre with its museums on the north. Of the buildings thus enumerated, the most striking on many accounts is the *Sorbonne*: the other colleges are interesting as edifices, more for what they were than what they are, with the exception of the *École de Médecine* and the *Palais de l'Institut*; the latter of which, however, is hardly worthy of the illustrious body to whose use it is appropriated. The great establishment of the *Jardin des Plantes* lies out of the noise and traffic of the town, and is a world within itself; the architectural interest, which it had not hitherto possessed, is at length given to it, in the additions to its museums effected by a Government grant in 1835-6. Almost the only great literary establishment that lies at a distance from the rest, and on the northern side of the river, is the *Bibliothèque du Roi*, rue de Richelieu, close by the Exchange. The buildings in which the precious and immense collection of this library is placed are by no means worthy of their contents: and in general it may be observed of all the literary and scientific institutions of Paris, that greater attention seems to have been paid to their formation and to their extension, than to the lodging them magnificently. This is in part to be attributed to the sudden increase which most of them received at the time of the Revolution, and to the difficulty afterwards experienced of devoting to them the funds necessary for placing them in suitable buildings. The edifices, however, with which they are connected, and the relics of the once large and powerful University of Paris, with its 30 colleges, most of which are still discoverable, present a subject of high interest to the antiquary.

There are certain buildings in Paris that are purely ornamental, such as the triumphal columns and arches; their descriptions will be found given in ample detail, and, as they



are not numerous, it is sufficient in this place to point out the *Arc de Triomphe de l'Étoile*, and the *Column of the Place Vendôme*, as at once the greatest and the most interesting.

Other buildings, intended for public use, as well as for the embellishment of the capital, are the numerous bridges that cross the Seine : they are spoken of where the river is described.

The fountains also, that are highly useful, at the same time that they add to the decoration of the streets and public places, comprise some beautiful specimens of modern French art. The *Fountain of the Lions*, or the *Château d'Eau*, on the Boulevard St. Martin, is one of the latest and best that has been erected : those of the Place du Châtelet and the Place Louvois are also to be ranked amongst the best : that of the *Rue de Grenelle* is a costly construction of the time and style of Louis XV. ; but the most striking are those of the Place de la Concorde.

The charitable institutions of Paris have inherited much of their architectural wealth from the conventual establishments which many of them have replaced. Great size and massive strength are, however, the prevailing characteristics of these buildings. The *Hôtel Dieu* possesses no architectural beauty ; the hospital of the *Salpêtrière* is the most remarkable for its buildings as well as for its extent ; and with these two may well be classed the *Hôpital St. Louis*, a picturesque edifice of the time of Henry IV. After these should be named *Bicêtre*, which, although not within the walls of the town, is yet so essentially an institution of Paris, that it may be called one of the Parisian hospitals. The manner in which these edifices are maintained, by public as well as private funds, is highly to the honour of the nation and the government.

The two great charitable institutions, among several others, intended for the service of the army, are not less interesting for the edifices in which they are seated, than for their wide and lasting utility. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris ; and the *Hôtel des Invalides*, which does not exactly come within the class of hospitals, will be found on the whole to be a splendid as well as enormous pile of buildings.

Next to the military hospitals rank the *casernes*, or military barracks, as edifices which are entitled to attention for their

size, and sometimes their magnificence. Paris is indebted for them to Marshal Biron, who had most of them erected about the year 1780: there are not fewer than 35 that will frequently meet the eye of the stranger in his walks through Paris. The first is a monument of the time of Louis XV., the *École Militaire*, in the Champ de Mars, which is one of the most elegant buildings produced during that reign. The others will be found in the following localities: on the Quai d'Orsay; at the ancient convent de Panthémont, 106, rue de Grenelle; the convent of the Assumption, rue Neuve du Luxembourg; 23, rue Babylone; the monastery of the Celestins, 4, Quai Morland; Grille Chaillot; 6, rue de Clichy; 128, rue de Grenelle; 22, rue de la Pepinière; 32, rue Verte; rue de Vaugirard; Barrière St. Martin; 12, rue des Francs Bourgeois; rue du Faubourg St. Martin; 6, rue de la Chaussée des Minimes; rue Mouffetard; Hôtel d'Orléans; 10, rue de Tournon; rue Culture Ste. Catherine; rue de la Paix; 15, rue du Vieux Colombier; Quai des Orfèvres; Place St. Michel; 4, rue du Jardin du Roi; the House of the Petits Pères, rue Notre Dame des Victoires; 11, rue de la Corderie St. Jacques; Place de l'Estrapade; 24, rue des Barres; 72, rue du Faubourg du Temple; 16, rue du Foin St. Jacques; rue Neuve Ste. Geneviève; 62, rue de l'Oursine; 76, rue du Faubourg Poissonnière; 51, rue Popincourt.

As a class of public edifices at Paris which may be placed entirely by themselves we may mention the *Barrières*. The extensive introduction of contraband goods into the capital in the reign of Louis XVI. induced the farmers-general to solicit permission to construct walls round Paris, considerably beyond the extent of any preceding enclosure. The king's consent was given by an ordonnance of January 13, 1783, and the works on the southern side were begun in May following. Upon the completion of this enclosure the wall was commenced on the north, and extended round the villages of Chaillot and Roule. The prodigal minister Calonne charged M. Ledoux with the construction of elegant edifices for the collectors of the revenue at the barriers, in order that the entrances into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed from the cabinet in 1787, and in September of the same year the works were suspended by an order in council. On 1st May, 1791, the entrance-duties were abolished, in consequence of which the

barriers became useless. Under the Directory, about the year 5, a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals, it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the Abattoir d'Ivry, the Hôpital de la Salpêtrière, and two hamlets. The total extent of this inclosure is 26,778 yards, and comprises 50 gates or barriers, bearing different names. At the eastern and western extremities of the barriers, boats, called *pataches*, are stationed upon the river to collect the duties upon the goods entering the capital by water. We would recommend the traveller to make the tour of the barriers. Of those most entitled to notice we shall give a brief description. Hitherto the opening between many of the *bureaux d'octroi* at the barriers has been filled up with miserable wooden fences, but it has been determined to replace them by iron gates, and the project has in many instances been carried into execution. The *Barrière de Neuilly* is composed of two elegant pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Étoile.—The *Barrière du Trône*, or *de Vincennes*, consists of two spacious symmetrical pavilions, and two columns seventy feet in height.—The *Barrière Saint Martin* presents the form of a temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes, and two small pavilions built for the officers of the *octroi* duties.—The *Barrière de Fontainebleau* consists of two symmetrical buildings ornamented with a Doric entablature.—The *Barrière de la Gare*, a pretty square building, with a Belvedere on the summit.—The *Barrière de Reuilly* is a rotunda of brick, surrounded by a peristyle of twenty-four columns bearing arcades.—The *Barrière de Chartres* is in the form of a circular temple, with a portico of sixteen columns.—The *Barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing connected by pedestals, supporting colossal figures of Brittany and Normandy.—The *Barrière de l'École Militaire* consists of two buildings, which have no other opening than a porch in the form of a niche.

There are two kinds of public buildings, Theatres and Prisons, which we reserve for description elsewhere.

**PRIVATE EDIFICES.**—The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the mansions of the nobility of the middle ages in Paris are to be found in the *Hôtel de Sens*, the *Hôtel de la Tremouille*, and the *Hôtel de Clugny*; the arrangement of which will give a perfect idea of noble residences in the 15th and 16th centuries. For the times of Henry IV., the *Hôtel de Lamoignon*, the *Hôtel de Sully*, and the *Hôtel de Carnavalet*, may be quoted as fine specimens of the Italian taste that prevailed throughout France at that period. No considerable change in domestic architecture took place till the time of Louis XIV., when the magnificence of the monarch became communicated to his court, and when the increased splendour of the nobility, added to the system of etiquette established at that time, produced the erection of many of the more ancient hotels of the Faubourg St. Germain. The grand mansions of that quarter are still the *beau-idéal* of a nobleman's hotel, and their magnificence has never since been equalled. The streets that lead out of the rue du Bac will all give numerous specimens of houses of that time. Nearly all the other mansions of that part of the town date from the reign of Louis XV., or the early part of his unfortunate successor's reign; when, though great size and elegance were still the characteristics of the architecture of the day, the massive grandeur of Louis XIV. was no longer produced. A check was given to all private architectural excellence at the Revolution, from which it has hardly yet recovered; and the taste of the 19th century lay dormant in Paris till within the last few years, when it has again sprung up, not so much to adorn the residences of the noble or the wealthy, as to improve the shops and *maisons bourgeoises* of the capital. The new streets in the neighbourhood of the Bourse, the Boulevards, and the Champs Elysées, are full of instances that may be appealed to, many of them containing some of the most elegant erections that are to be met with in the capital. Notices of some of the most remarkable of the hotels and great mansions of Paris will be found in the descriptions of the arrondissements where they occur.

As several allusions are made in this work to points connected with the History of France, a chronological table of

the Kings, with the dates of their accessions, which will be found very useful, is here subjoined.

## CHRONOLOGICAL TABLE OF THE KINGS OF FRANCE.

|                                         | A.D. |                                        | A.D. |
|-----------------------------------------|------|----------------------------------------|------|
| Pepin . . . . .                         | 750  | Charles V. . . . .                     | 1364 |
| Charlemagne . . . . .                   | 768  | Charles VI. . . . .                    | 1380 |
| Louis I. <i>Le Débonnaire</i> . . . . . | 814  | Charles VII. . . . .                   | 1422 |
| Charles II. <i>Le Chauve</i> . . . . .  | 840  | Louis XI. . . . .                      | 1461 |
| Louis II. <i>Le Bègue</i> . . . . .     | 877  | Charles VIII. . . . .                  | 1483 |
| Louis III. and Carloman . . . . .       | 879  | Louis XII. . . . .                     | 1498 |
| Eudes . . . . .                         | 888  | Francis I. . . . .                     | 1515 |
| Charles IV. <i>Le Simple</i> . . . . .  | 898  | Henry II. . . . .                      | 1547 |
| Raoul . . . . .                         | 923  | Francis II. . . . .                    | 1559 |
| Louis IV. <i>d'Outremer</i> . . . . .   | 936  | Charles IX. . . . .                    | 1560 |
| Lothaire . . . . .                      | 954  | Henry III. . . . .                     | 1574 |
| Louis V. . . . .                        | 986  | Henry IV. . . . .                      | 1589 |
| Hugh Capet. . . . .                     | 987  | Louis XIII. . . . .                    | 1610 |
| Robert . . . . .                        | 996  | Louis XIV. . . . .                     | 1643 |
| Henry I. . . . .                        | 1031 | Louis XV. . . . .                      | 1715 |
| Philippe I. . . . .                     | 1061 | Louis XVI. . . . .                     | 1774 |
| Louis VI. <i>Le Gros</i> . . . . .      | 1108 | States-General . . . . .               | 1789 |
| Louis VII. <i>Le Jeune</i> . . . . .    | 1137 | Constituent Assembly . . . . .         | 1789 |
| Philippe II. <i>Auguste</i> . . . . .   | 1180 | Legislative Assembly . . . . .         | 1791 |
| Louis VIII. . . . .                     | 1223 | Republic, National Con-                |      |
| Louis IX. <i>St. Louis</i> . . . . .    | 1226 | vention . . . . .                      | 1792 |
| Philippe III. <i>Le Hardi</i> . . . . . | 1270 | Reign of Terror . . . . .              | 1793 |
| Philippe IV. <i>Le Bel</i> . . . . .    | 1285 | Directory . . . . .                    | 1795 |
| Louis X. <i>Le Hutin</i> . . . . .      | 1314 | Consulate . . . . .                    | 1797 |
| Philippe V. <i>Le Long</i> . . . . .    | 1316 | Napoleon, <i>Emperor</i> . . . . .     | 1804 |
| Charles IV. <i>Le Bel</i> . . . . .     | 1322 | Louis XVIII. <i>Restored</i> . . . . . | 1814 |
| Philippe VI. <i>De Valois</i> . . . . . | 1328 | Charles X. . . . .                     | 1825 |
| Jean II . . . . .                       | 1350 | Louis Philippe . . . . .               | 1830 |

The following is a list of some of the principal places of historical note in Paris, as well as of those which are memorable for scenes of popular disturbances, etc., during the revolutions of 1792 and 1830; they are all mentioned in their respective arrondissements. (See *Index*.)

*Places of Historical Note.*—Spot where the Duke de Berry was assassinated.—House where Corneille died.—Rue des Fossés St. Germain, where Coligny was massacred.—Rue St. Honoré, where Henri IV. was murdered.—House where

Molière was born.—Corner of rue St. Nicaise, the scene of the Infernal Machine of Cadoudal, etc.—House of Fieschi and the Infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Burial-place of Boileau.—Hotel where Voltaire died.—Burial-place of James II.—Spot where Marshal Ney was shot.

*Places Memorable for Scenes of Popular Disturbance, etc., during the Revolutions of 1792 and 1830.*—Palaces of the Tuileries, Louvre, Palais Royal, Élysée Bourbon.—Corner of rues St. Honoré and Rohan.—Place de la Concorde.—Place du Carrousel.—Church of St. Roch.—Place des Victoires.—St. Germain l'Auxerrois.—Porte St. Denis.—Marché des Innocents.—Rue Transnonain.—Temple.—Hôtel de Ville.—Pont d'Arcole.—Church of St. Merri.—Place de la Bastille.—Notre Dame.—Palais de Justice.—Archbishop's Palace.—Palais Bourbon.—Prison de l'Abbaye.—Champ de Mars.—Rue de Babylone (barrack).—Pont des Arts.—Convent des Dames Carmélites.—Tomb of the Victims, in front of the Louvre.

## CHAPTER VII.

### DESCRIPTION OF PARIS BY ARRONDISSEMENTS.

#### FIRST ARRONDISSEMENT.

[It should be premised that, since the Palaces of the Tuileries, the Louvre, and the Palais Royal, are three of the most interesting objects of the Capital, and are almost always the first edifices which strangers are anxious to see, they are placed at the head of this Arrondissement, although the first only is situated within it. A farther convenience attends this arrangement, that from their position the visitor may walk from the one almost immediately into the other.]

THE PALACE OF THE TUILERIES.—Where this royal château now stands there were in the time of Charles VI., 1416, only some tile-fields, that had furnished Paris for four centuries, and a place for throwing carrion and rubbish, beyond the ditches of the Château du Louvre.<sup>(1)</sup> In 1518, Francis I. purchased a house erected there by Desessarts and de Villeroi,

(1) The foundations of the old tile-kilns were discovered in some excavations made in 1836.

and belonging to Nicholas de Neuville, which he presented to his mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, maître-d'hôtel to the Dauphin; but, it having become the property of Catherine de Medicis, that queen had the present edifice begun as a residence for herself in 1564. Philibert Delorme and Jean Bullant were the architects, and the parts erected by them were the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, since she was alarmed by an astrological prediction bidding her beware of St. Germain; and the Tuileries being in the parish of that Saint of Auxerrois, the palace was not at that time continued. During the reign of Henry IV. the palace was enlarged by the architects Ducerceau and Dupérac, who raised two other ranges of building faced with large composite pilasters, and erected the lofty pavilions at each end. This king also began the long gallery that joins the Louvre to this palace; and the works suspended by his death were carried on and terminated under Louis XIII. Louis XIV. ordered the architects Leveau and d'Orbay to harmonize the whole, which was still very discordant in its parts; in consequence of this an attic was added to the central buildings, and the spiral staircase, which filled the lower part of the central pavilion, was removed, although it was reckoned a *chef d'œuvre* of the kind. Since then few additions have been made to the actual building of the Tuileries, notwithstanding the changes that have taken place in others dependent upon them. Napoleon, however, began in 1808 the northern gallery, to serve as a communication with the Louvre in that direction; and some considerable improvements have been introduced into the internal arrangements of the palace, as well as in the garden front, by Louis Philippe. The extreme length of the façade is 336 yards, its breadth 36. The general style of the architecture cannot be classed strictly under any precise denomination; the earlier parts of it may be taken as a good specimen of the revived Italian style of the 16th century, and the work of Henry IV. as the best piece of architecture of his day remaining in Paris. The visitor should carefully compare the Tuileries with a coeval building, the Church of St. Eustache, in order to have a good idea of the style and taste of the time.

The columns that occur on the lower storey of the central parts of the palace are of the Ionic order; those of the second of the Corinthian; of the third Composite; all adapted to the style of the epoch, and the Ionic ones bearing bands and other sculptured ornaments prevalent in the buildings of that date. The ranges of building on each side of the *Pavillon de l'Horloge* consisted originally of a long gallery to the south, and the grand staircase to the north, erected in the room of a similar gallery in the time of Louis XIV. Towards the garden on the ground floor, vaulted arcades extended in front of these galleries from the central pavilion to the two middle ones, forming terraces on the top. Only one of these terraces now remains, the southern one; the other has been replaced by a new staircase lately erected. The general effect of the Tuileries is exceedingly grand, more from its great length and varied outline, than from any excellence of detail. The garden front is the best, being more relieved by projecting and retiring masses, casting a deep shade, than that towards the court. The end pavilions are remarkable for their lofty windows, and still more unusually lofty roofs and chimneys; the latter of which are excellent examples of architectural boldness, converting a useful but unsightly appendage of a house into an ornamental object. That towards the south is called the *Pavillon de Flore*, that towards the north the *Pavillon Marsan*. Before giving a description of the interior of this palace, it will be necessary to allude to the monarchs by whom it has been successively tenanted. Catherine de Medicis quitted it for the Hôtel de Soissons; and no monarch after Charles IX. resided in it, till Louis XIII., who made it the palace of the capital. Louis XIV. dwelt here until the building of Versailles, when the court entirely forsook Paris. It was afterwards used by the Regent Duke of Orleans, during the minority of Louis XV.; but from that period to the forcible return of Louis XVI. in 1791, it was tenanted by the families of persons officially attached to the court. This latter circumstance has occasioned the formation of a vast number of small apartments and *entresols* throughout the palace, and particularly in the two great pavilions. It is needless to go into the historical recollections that are connected with this palace during the time of the Revolution, the history of that period having the Tuileries inscribed on almost every page; but it will be sufficient to allude to



the irruption of the mob on the 20th June, 1792, and to the attack of the palace, with the massacre of the Swiss guards, on the 10th August of the same year. It was the official residence of Napoleon, and since his days has remained the chief abode of the King and Royal Family for the time being. It was attacked and taken by the people on the 29th July 1830.

*Interior.*—The entrance to the King's private and public apartments is by the old staircase of the Pavillon de Flore. On the ground floor of the middle pavilion to the south are the private apartments of the King, part of which formed the private apartments of Marie Antoinette: they are not shown to visitors. The ground floor of the palace between this pavilion and the Pavillon de Flore is occupied by those of the Queen and Princesses. The Pavillon de Flore itself is also devoted to the lodging of the younger Princes and their suites. All this part of the palace is kept private. The Pavillon Marsan at the northern end, with part of the lateral gallery called the *New Gallery of the Louvre*, is occupied by the Duke of Orleans and his household; the apartments are exceedingly splendid, fitted up with the greatest taste, and in the best style of modern art. The remainder of the ground floor of the main body of the palace, with its *entresols*, is filled with the apartments of attendants, corridors, the escalier d'honneur, the chapel, etc. The staircase of the Pavillon de Flore leads on the first-floor to the state apartments. Those which are first entered are on the side next the garden, and occur in the following order. The *Salle des Trophées*, formerly the *Salle des Gardes*, in the time of Charles X.; it is a plain room, leading to the *Salle du Conseil*, which is hung with red silk. This room contains some admirable paintings by the best modern Parisian artists, including the works of Isabey, Granet, Mercey, Ouvrié, Turpin, etc. Beyond this is the *Salon Bleu*, so called from the silk hangings of its walls. In it are the *Mazeppa* of Horace Vernet, and some interiors by Bouton, Forbin, etc. Next comes the *Private Library*; and then the *King's Closet*, with a bath-room attached; all these apartments had nearly the same destination under Louis XVIII. and Charles X. Their ceilings and gilding have hardly been touched since the time of Louis XVI; and are not remarkable for any peculiar elegance of ornament. The King's Closet serves as an ante-room to the *Salle de Famille*, a large square room, rather low, and fitted

up with blue silk. The furniture is quite plain in this apartment, which now serves as a *Salle de Réunion* to the royal family every evening. This was the bed-room of Louis XVI. Another apartment leads out of this, and is now converted into a *billiard-room*; it was formerly the apartment of the gentleman in waiting on the king. From this a door leads on to the terrace that extends to the Pavillon de l'Horloge, and a promenade may thus be enjoyed by the royal family, without descending into the garden. The rooms just described contain several precious works of ancient and modern art: some jewelled vases from the treasury of the ancient abbey of St. Denis; an inestimable box of ebony covered with solid gold exquisitely sculptured, given by Cardinal Mazarin to Louis XIV.; some curious clocks, cabinets, etc.;—but in point of size and decoration they are not equal to the saloons of many of the nobility of Paris. Their furniture has for the most part a shabby appearance, and the whole stands in need of a complete restoration, which it may be expected will be done, as soon as the many alterations and improvements effecting by order of the King in other palaces shall have been terminated. Behind these apartments, on the side towards the court of the palace, is the *Galerie de Diane*, a fine apartment of the time of Louis XIII., the ceiling of which is richly gilt and painted with copies of the Italian schools. The panels were all filled with good paintings of French artists, but they are now removed. This gallery is used as the state dining-room, and leads into the old *Salle du Conseil*, a large and richly-gilt room, containing a fine painting, representing the presentation of Philip V. by Louis XIV. to the Grandees of Spain. From this the visitor enters the *Salle du Trône*, a large apartment hung in red and gold, with a throne and canopy of crimson velvet. The *Salon des Nobles* and the *Salon de la Paix* lead successively towards the central pavilion. All the apartments on this side of the palace are lighted by a profusion of very magnificent chandeliers, containing an immense number of lamps and wax tapers. They also contain some fine cabinets in tortoiseshell, and other valuable materials of the time of Louis XIV., some antique cameos of great size and value, and some splendid vases both in marble and porcelaine. The central *Pavillon de l'Horloge* forms one vast saloon or hall, called the *Salle des Maréchaux*. It occupies two storeys; under the windows

f the upper are a bold projecting cornice and gallery, which towards the garden are supported by four cariatides, copied from those by Jean Goujon in the Louvre. The walls of this saloon contain in compartments the portraits of the living Marshals of France; among them will be observed those of Soult, Moncey, Molitor, Grouchy, Gérard, Valée, etc. Busts of distinguished Generals are also placed round the room. This apartment is used as the ball-room upon state occasions, and the blaze of light which it then displays is exceedingly dazzling. From the *Salle des Maréchaux* a door communicates on the garden side with a small and elegant apartment, lately constructed, which leads to a corridor running round the top of the *escalier d'honneur*. This magnificent staircase, ascending under arcades supported by Corinthian columns, requires width to give it a due proportion to its length. The balustrades are in bronze and polished steel, and the stone work is richly sculptured. The *Galerie Louis Philippe* leads out of the *Salle des Maréchaux* on the side next the court, occupying the upper part of the ancient staircase. This apartment, which serves as a ball-room, is lighted only on the eastern side, while on the western it has the panels, corresponding to the opposite windows, filled with immense mirrors, 18 ft. by 7, in solid plates. Here at the southern end is placed the silver statue of Peace, voted to Napoleon by the city of Paris after the Peace of Amiens: it stands between two marble columns, supporting antique busts. On the western side is an equestrian bas-relief of Louis Philippe. At the northern end are two fine statues of the Chancellors l'Hôpital and d'Aguesseau. On the western side of this gallery a door communicates with the royal gallery in the Chapel. The room consecrated to this purpose occupies the ground floor and the storey above: a gallery runs round three sides, and the orchestra is placed over the high altar, which stands at the northern end. It is quite plain, having the gallery and roof supported by Doric columns in stone and stucco. At the northern end of the *Galerie Louis Philippe* is the *Salle des Travées*, once the *Salle des Cent Suisses*. This leads to the *Théâtre*, a long and elegant saloon, fitted up in an elliptical form, with two galleries and a parterre. It is now used as a banqueting-room. Some ante-rooms conduct to a staircase leading down between the chapel and the theatre to the Court near the Pavillon Marsan. All the apartments on the

side of the Court open one into the other in a straight line, and the visitor standing at either end, and looking along them, will have a magnificent *coup d'œil* of the whole extent of the palace. The interior of the palace has been much embellished by the present King; many of the ceilings have been repaired and cleaned, the gilding restored and increased; and the Tuileries will no doubt assume a style of splendour which it never before possessed. For permission to see the interior of the palace, application must be made to *M le Commandant du château des Tuileries*; but in general it may be said that it cannot be obtained, except when the King is at St. Cloud, Fontainebleau, or Eu. In the same manner the splendid apartments of the Duke and Duchess of Orleans can only be seen when their Royal Highnesses are absent from Paris.

**GARDEN OF THE TUILERIES.**—A street, called the rue des Tuileries, formerly passed between the palace and the garden; but in 1665, the celebrated Le Notre was entrusted by Louis XIV. with the care of laying out the garden, and it was then planted and arranged nearly in the same state in which it is seen at the present day. Two parallel terraces on the north and south run from the extreme pavilions of the palace; on the western side they approach each other, and, forming circular slopes, sink to the level of the garden. The total area so inclosed is about 67 acres; its length is 2,256, ft., and its width 900 ft. The terrace to the south is the more elevated and the wider of the two; it is at present appropriated as the private walk of the royal family; from it the best view of the Seine and of the palace is to be obtained. That on the north is known as the *Terrasse des Feuillans*, so called from a convent that abutted against it before the Revolution. Near it was the manège, or riding-school, where the National Assembly held its sittings. A handsome iron railing, with gilt spear-heads, separates it from the rue de Rivoli. The intermediate space of the garden between these terraces is laid out in the following manner. A broad avenue leads from the Pavillon de l'Horloge down to the western entrance of the garden on the Place de la Concorde. Immediately in front of the palace are two flower-gardens, separated from the broad walk that intervenes between them and the rest of the garden by fossés, and edged with iron railings. These were intended to afford the royal family the means of walking without being

incommoded by the crowd. A large portion of the garden then succeeds, laid out in the style of Louis XIV., which, though stiff, acquires an air of grandeur from the size of the parterres. Three circular basins, and numerous groups of statues, are interspersed throughout this part of the garden. To the west is the grove divided by the long avenue before mentioned: it is filled with fine-grown chestnut trees, elms, and limes, forming an impenetrable shade in summer, and by its dark and solid mass of foliage affording a bold contrast to the gayer beauties of the flower garden. West of the grove is a large circular basin of water, between the horse-shoe termination of the lateral terraces, and some smaller parterres. North of the grove and flower garden, between them and the Terrasse des Feuillans, is the *Allée des Orangers*, so called from a fine collection of orange trees placed here every summer. This alley with the adjoining terrace is the most fashionable promenade of Paris, both in summer and winter; during the sunny hours of the latter, and in the cool evenings of the former season, all the gayest of the gay world of the capital are to be found here; some seated on the chairs, which are let out at two sous a-piece, the major part walking and lounging with their friends. On Sunday afternoons, the crowd, though not so select, is much more numerous, and the orange alley frequently forms a compact mass, presenting every variety and colour of dress adopted for the moment by the fickle taste of the Parisians. The garden of the Tuileries is also the favourite rendezvous of children and elderly people of both sexes, the former of whom come there for exercise and air, the latter for repose and warmth. The parterres and wall of the northern terrace at the western end have a southern exposure, and, being completely sheltered on all sides, are the warmest part of the garden. Here, children and old people swarm like bees on a sunny day; and to this spot has been given the appropriate name of *La Petite Provence*. At this western end of the garden is a wide entrance with iron gates. Before the Revolution, a *pont-tournant*, or swing-bridge, which could be removed at pleasure, communicated over the fossé, which still exists, with the Place Louis XV. It was a spot famous in the Revolution. The terraces are here occupied by little bosquets, and the views from thence of the Champs Élysées, and of Passy, with the Place de la Concorde and the river, are

very striking. There is a great deal of good sculpture in the garden of the Tuileries that deserves examination. The figures of Mercury and Fame, on winged horses, at the western entrance, are by Coysevox, and are spirited groups. Round the principal basin at this end of the garden are four groups of Rivers, by Bourdou, Coustou, and Vancleve, all of great merit. The grove contains many allegorical figures and copies from the antique, some of which are very beautiful. In the flower garden, at the corners of parterres surrounding the central basin, are large groups representing subjects of Grecian fable, which produce a good effect, and are of the time of Louis XV. and Louis XVI. At the extremities of a wide transversal alley, intersected by this basin, there are, on the side next the Allée des Orangers, Theseus killing the Minotaur, by Sommariva, and Prometheus bound to the rock, by Pradier. On the side next the Seine are Alexander at the Granicus, by Devaismes, and the Soldier of Marathon, by Cortot. At each end of the Allée des Orangers are copies from the antique. Along the wide walk that intervenes between the flower garden and the palace garden there are, at the corner of parterres, statues of Philopœmen, by David; Spartacus and Cincinnatus, by Foyatier; Phidias, by Pradier; a Labourer, and a Themistocles, by Lemaire; and a Pericles, by Debay. Opposite to them are elegant and pleasing figures of Diana, Flora, Venus, and a Nymph, by Coustou and Coysevox, giving excellent examples of the style of the times of Louis XV. The palace garden contains some good bronzes from the antique; the two principal of which are the Knife-grinder, and the Venus Pudica, cast by Keller. Some fine vases in marble, two figures of a faun playing on the flute, and a huntsman with his dog, of the time of Louis XV., are worthy of notice. The running figures of Hippomenes and Atalanta have been often modelled. The terrace to the south is adorned with a spirited group in bronze of a Lion and a Serpent, by Barye. From the great size of this garden, the white marble of the statues produces a light and pleasing effect contrasted with the flowers or the foliage of the trees. Great care is taken in keeping the garden clean: persons in working habits or carrying any parcels, except books, are not allowed to enter it. The gardens are opened from 7 in the morning till dusk in winter, and till 9 in summer; and, in summer, while the royal family are resident in the palace, bands of the different

regiments play before the Pavillon de l'Horloge at about 7 o'clock in the evening. The gardens at the time of closing are always cleared by beat of drum, and a company of soldiers.

The *Court* of the Tuileries, on the east side of the palace, was formed principally by Napoleon. It is separated from the Place du Carrousel by a handsome iron railing, with gilt spear-heads, extending parallel to the whole length of the palace. There are three gateways opening from this court into the Place du Carrousel, the middle one of which corresponds to the central pavilion of the palace; the other two have their pillars surmounted by colossal figures of Victory, Peace, History, and France. A gateway under each of the lateral galleries communicates on the north with the rue de Rivoli, on the south with the Quai du Louvre. It was at the inner corner of the latter, that the assassin Alibaud posted himself on the 25th June, 1836, when he fired on King Louis Philippe. Where the iron rails now stand, there were rows of small houses and sheds before the Revolution; and this circumstance materially facilitated the attack on the palace by the mob, on the 10th August, 1792. Napoleon used to review his troops in this vast court; and the National Guards, and troops, who mount guard at the Tuileries, are inspected here every morning.

THE PLACE DU CARROUSEL derives its name from a great tournament held here by Louis XIV., in 1662; but has only attained its present size of late years. All the houses now remaining on it between the Tuileries and the Louvre are to be taken down, when the northern gallery communicating between the two palaces is finished. The eastern part of it was occupied by numerous small streets and houses till very lately. Among them was, in former times, the hotel of the Duchess de Longueville, now occupied by the king's stables, for carriage-horses; and at the corner of the rue Nicaise, where part of the northern gallery now stands, the infernal machine destined to kill Napoleon exploded in 1800. The principal object of interest now standing in this place is

The *Triumphal Arch*, erected by Napoleon in 1806, after the designs of Percier and Fontaine. Its height is 45 feet, length 60, and breadth 20. It is a copy of the arch of Septimius Severus at Rome, and consists of a central, and two smaller lateral arches, each of which, unlike the original, are intersected by a transversal arch of equal height. Eight Corin-

thian columns of red Languedocian marble, with bases and capitals of bronze, support the entablature. Upon this is a low attic, crowned with a triumphal car and four bronze horses, modelled by Bosio from the famous Corinthian horses which were brought hither from the front of St. Mark's at Venice, but were taken back by the Allies, in 1815. An allegorical female figure stands in the car, and one on each side leads the horses. In front of the attic, over each column, stands a marble figure of a soldier of Napoleon's army, in the uniforms of various corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. That over the right hand arch, looking from the Place du Carrousel, is the Victory of Austerlitz; that to the left, the Capitulation of Ulm. Over the transversal archway, on the south side, is the Peace of Presburg, and, on the north, the Entry into Vienna. Over the right hand archway, looking from the Tuileries, is the Interview of the Emperors; over the left, the entry into Munich. All these sculptured compartments are of high finish, and by eminent French artists. During the Restoration, these bas-reliefs were removed, and subjects taken from the campaign of the Duke d'Angoulême in Spain, in 1823, were placed in their room. The former were, however, restored after the Revolution of 1830. This arch, which is far too small for the site on which it stands, and is lost, when compared with the buildings around it, is nevertheless one of the finest monuments of the capital. It cost 1,400,000 fr.

On the south of the Place du Carrousel, is the long gallery of the Louvre, which was built as far as the central archway by Henry IV. after the designs of Dupérac, and finished by Louis XIII. and Louis XIV. It forms part of a great plan conceived by the former of those monarchs, for the uniting of the Tuileries and the Louvre, which, with a similar gallery on the north, would then make an immense quadrangle; the whole of the buildings on the Place du Carrousel being removed. This was never carried any farther into effect than by the erection of this immense pile of building, until Napoleon resumed the original idea, and built nearly half of the northern gallery. The original scheme, it is believed, is destined to be completed; the houses on the Carrousel are to be entirely removed, and the ground levelled; the northern gal-



lery will be continued, and the ornamental parts of some portions of the southern gallery will be finished. The only deviation from the plan of Henry IV. will probably be the erecting of a third gallery parallel to the Tuileries, half-way between it and the Louvre, so as to make two courts out of the area formed by the removal of the existing houses. The reason of this is the difficulty of harmonizing the central pavilions of the Louvre and the Tuileries, which do not face each other; an objection which might be obviated by the erection of an intermediate building without any great irregularity being perceived by the generality of observers. This plan may be expected to be carried into execution in a few years' time. The southern gallery of the Louvre consists of two storeys, the lower of which contains apartments belonging to the administration of the museums, the library, the service of the palace, etc., besides a large orangery for the preservation of the plants from the garden of the Tuileries, and guard-houses for the troops on duty at the palace. The upper storey is one immense gallery extending the whole length of the building, and containing the celebrated collection of pictures belonging to the royal museum. The external architecture is not uniform; the earlier part, as far as the central archway from the Louvre, partaking of some of the characteristics of the style of the Renaissance. A series of alternate circular and triangular pediments, filled with sculptured devices, and divided by pilasters of the Composite and Corinthian orders, is continued along the whole of its extent; and this, added to the great length of the building, gives it, when viewed from a distance, an imposing aspect, with a certain appearance of regularity. For the description of the interior of this gallery the reader is referred to that of the royal museums of the Louvre. The northern gallery contains the apartments of the Governor of the Tuileries, the head-quarters of the staff of the National Guards, barracks, etc.

At the eastern end of a street at present occupying part of the area of the Carrousel, is the western entrance of

THE LOUVRE.—A castle or royal residence existed on the site of this palace at an early period of the monarchy, and is said to have been used as a hunting-seat by Dagobert, the woods then extending all over the actual site of the northern part of Paris down to the water's edge. Nothing very posi-

tive, however, is known of it, and the etymology of its name has not been ascertained. Philip Augustus formed it into a stronghold, and used it as a kind of state prison, several of the refractory vassals of the crown having been confined in it. At that period it was immediately without the walls of Paris, but on their being extended, which took place between 1367 and 1383, it became inclosed within them. Charles V. made many additions to the old buildings; the Royal Library was kept there, and they served for the residence of various state officers, and the accommodation of foreign princes visiting Paris. Francis I. determined to erect a new and magnificent palace on the site of this old feudal castle, on account of the ruinous state into which it had fallen; and accordingly had the greater part of it demolished, while he began the present building in 1528. The southern half of the western side of the court, as it now exists, was erected by that monarch, after the designs of Pierre Lescot, and was intended to form one side of the court of the palace. His son Henry II. continued and extended this plan, completing the whole of the western side, now called the *Vieux Louvre*. The sculptures of this part were confided to the direction of Jean Goujon, and other great artists of the day. At this time, too, that part of the Louvre which extends from the south west angle of this court to the quay was erected. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the original erections of Lescot by Lemercier, who built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was proposed for the furnishing of designs for the new buildings. A physician, Claude Perrault, was the successful competitor, but, on some distrust of his abilities arising at court, Bernini, who constructed the circular porticos in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted in preference to those of Perrault. Louis XIV. laid the first stone of the eastern front, and the erections had already risen above the ground, when, on a new caprice arising, Bernini was honourably sent back to Italy loaded with presents and a pension, while Claude Perrault, to the honour of France and of Colbert, was allowed to carry his designs into execution in 1666. He

built the eastern front, and that towards the river; but the palace was again discontinued by royal caprice, and all the architectural skill, with the treasure of the country, was devoted to the building of Versailles. During the remainder of the reign of Louis XIV., under Louis XV., Louis XVI., and the earlier times of the Revolution, the greater part of the Louvre remained without a roof, the rooms were not formed, and the whole seemed to be destined to fall into ruin. Napoleon, however, resumed the works of Louis XIV., and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements have been principally made by Charles X., and king Louis Philippe, and it is to be hoped that before long the complete embellishment of this fine palace will be definitively accomplished. Charles IX. inhabited the Louvre, and, as is well known, fired from the low window with the balcony looking on to the quay and river on the victims of the St. Barthélemi. Henri III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate Henrietta of England, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the reception of the various royal museums of the fine arts, and has occasionally been used for solemn purposes of state. Of late years it has also been rendered memorable for the attack of it by the people on the 28th and 29th July, 1830, and the defence by the Swiss guards. The persons who fell on that occasion are buried in front of the eastern façade and at the north-west corner of the palace, and a solemn service is annually performed at their common tomb. The eastern front of the Louvre is one of the finest pieces of architecture, not only of the time of Louis XIV., but of modern days. The grand colonnade is its striking feature, and is almost unique; it is composed of 28 coupled Corinthian columns, each couple standing rather far from the other. A wide gallery runs behind, and the wall of the palace is decorated with pilasters and windows. The effect of the light and shade caused by this arrangement constitutes its chief merit. The basement storey, pierced with lofty windows, affords an admirable contrast by its simplicity; and the projecting masses of the building in the centre, or at either end of the façade, fronted with pilasters, and containing windows of very large dimensions, complete the grand details of this side of the palace. The central mass of the building, forming the gateway,

is crowned by a pediment, the sloping stones of which are each in a single piece, 52 feet in length and three in thickness. This pediment contains a bas-relief, executed by Lemot in 1811; and over the grand door-way is another by Cartellier, of the same date. The gates themselves, made by order of Napoleon, are of magnificently-worked bronze. To have a good idea of the extent and splendid effect of this front, the visitor must place himself on the quay, and even on the Pont Neuf. (1) The southern front, also the work of Claude Perrault, though not so bold, is still very fine. It is fronted with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front is plain, but has a bold and striking effect from the projection of its masses. It is so nearly approached by the opposite houses, that its effect can hardly be appreciated. Along the top of these three fronts there runs a rich balustrade, surmounting a bold cornice. The western front is in some respects similar to the northern, and, like it, offers a remarkable contrast to the gorgeous richness of the interior façades of the court. Of these the western side remains as it came from the hands of Lescot and Lemer cier. The ground floor and the storey above it have served as the models for the corresponding storeys of the three other sides, and the court is so far uniform. The only difference consists in the third or upper storey, which on the western side is surmounted by a battlement of very elegant work, while on the three others an entablature and balustrade give to this storey a considerable addition of height. A range of circular arcades, separated by Corinthian pilasters, forms the ground floor; and under each arch is a lofty window, not filling the whole of the space made by the recess. A bold cornice and entablature crown this storey, and above rises the second, the plan of which consists of windows richly moulded, with alternately circular and triangular pediments; each window standing over an arcade, and separated from the adjoining one by a Composite pilaster. The upper storey of the western front has the windows very richly en chas ed with sculptured groups, trophies, etc. : the capitals of the pilasters represent-

(1) The dimensions of this front are as follows :—length, 525 ft., height, 85 ft., width of central compartment, 88 ft., width of extreme compartments, 75 ft., height of basement-storey, 35 ft., height of columns, 10 diameters and a half, or 36 ft. nearly. The entablature is nearly 10 ft. high.

ing Greek models, but not of the three regular orders. This storey in the other sides of the court is the same as the second, but with Corinthian pilasters. In the centre of each side is a projecting compartment, containing the principal gateway, and on each side of these are smaller projections over the other doorways of the building. These projecting parts on the western side, six in number, are richly ornamented with sculpture, in the pediments by which they are surmounted. Those of the southern half of this side are by Paolo Poncio, while the figures over the doorways are by Jean Goujon. The sculpture of the pediments of the northern half were however executed in 1810. The colossal cariatides<sup>s</sup> that support the cornice of the dome, over the central gateway of this side, are by Sarrasin. In the other three sides the smaller projections of the third storey have their balustrades supported by columns detached from the wall, but have no pediments. The central gateways have each a pediment rising from the upper entablature, and containing sculpture by Lesueur, Ramey, and Coustou. The vestibules of each gateway are formed by two ranges of Corinthian columns, leaving a carriage-road in the centre and a corridor on each side. With the exception of that to the east they are all unfinished. Sentinels are posted at each of them. Perrault formed the designs of these three sides, which, however, were not completed in his time. The friezes are richly sculptured, and the capitals of the pilasters are all worked with great care. The length of each side is 408 feet: the whole forms a perfect square; and from the unusual quantity of decorative parts, of which the sides are composed, as well as from its magnificent proportions, it is beyond dispute the finest court existing in Europe; only one thing is wanting to complete the splendid effect which it produces, that the arcades of the ground floor should contain smaller mural spaces, and that these spaces should be entirely occupied by windows. The pavement of this court, the railing that surrounds it, and the other arrangements connected with the area, are unworthy of so sumptuous a palace, and convey the appearance of desolation which has unfortunately been a real attribute of this building almost ever since its erection. At the north-western extremity of the exterior will be perceived the walls of a projecting wing, begun but not yet completed. It is intended to correspond to that part which

joins the Louvre to the Long Gallery; and will, when finished, communicate with the northern gallery, which is destined to be carried on to meet it. Some additions will also have to be made to the southern wing, which was never finished. A garden before the southern front is called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. There is also a small court formed by the projection of the unfinished wing at the commencement of the Long Gallery. It is surrounded by antique bas-reliefs, and contains a colossal granite Sphinx brought from Egypt. The side entrance to the museums is through this court.

*Interior.*—Almost all the interior of this palace is devoted to the reception of the museums for which it is so celebrated, and which constitute some of the principal and peculiar attractions of the capital of France. As the interior will only be visited by persons inspecting these invaluable collections, the description of the various apartments of the Louvre will be found following in the order in which a visitor of the museums will generally take them. They are known collectively by the name of *Musées Royaux*; but individually as follows: *Musée des Tableaux des Écoles Italiennes, Françaises, et Espagnoles*; *Musée des Tableaux des Écoles Françaises*; *Musée des Dessins*; *Musée des Antiques*; *Musée Grec et Égyptien*; *Musée de la Marine*; *Musée de la Sculpture Moderne*. (1)

(1) Foreigners are admitted to all these museums, except one, on merely exhibiting their passports and inscribing their names in a book at the porter's lodge, which is situated at the side entry, a little to the right of the grand entrance, over which the title *MUSÉE ROYAL* is inscribed in gold letters. To visit the "*Musée de la Sculpture Moderne*," written application for permission must be made to "M. le Comte Forbin, Directeur des Musées Royaux;" and the letter must be left either at the porter's lodge, or sent, post-paid, to 56, rue St. Lazare. The days of admission are every day except Monday. Sunday is a public day, and the throng of all, but particularly the lower, orders of Paris is very great. The good behaviour and intelligent remarks of these spectators are worthy of observation. For permission to study in these museums, special application must be made to the Director. They were formerly open to every body, but, the privilege having been grossly abused, a limitation has been instituted. It must be added that of late years the annual exhibition of the works of modern artists takes place in the long gallery; the consequence of which is the closing of this collection from the 1st of February to June. Nothing can be more prejudicial to the advancement of art, and few things more annoying to the connoisseur who visits Paris at that time of the year. The excellence of the modern

The *Musée des Tableaux des Écoles Italiennes, Flamandes, et Françaises* occupies part of the wing of the Louvre built under Henry II. and Charles IX., as well as the whole of the long gallery. It is approached either by the grand staircase, the entrance to which is in the southern wing of the western front of the Louvre, or by a side door. The former is open only on Sundays, and other occasions, when the public are admitted indiscriminately : the latter is open every day, when students and persons with particular permissions, or foreigners, are allowed access. The grand staircase, built after the designs of Fontaine, is one of the most splendid parts of the Louvre : the steps rise between two stone walls, surmounted at each end by lofty arches resting upon marble pillars. The roof and walls are painted, and ornamented with great richness : the columns of the Doric order are of Flemish marble, with white marble capitals, and are 22 in number. The staircase divides in the centre, under an arch, into two branches, one leading to the apartments surrounding the court, the other to the long gallery. Two divisions of the ceiling are thus made : on one, is the Revival of the Arts, by Pujol, on the other, Minerva protecting the Arts, by Meynier. Some fine porphyry and marble vases stand at the head of the staircase. The first room of the Museum contains some of the earliest paintings of the middle ages. The next, called the *Grand Salon*, is one of the largest and best-lighted exhibition-rooms to be found any where. It contains either pictures of an immense size, or those which require and will bear a strong light. The long gallery is divided by projecting arcades, supported by marble columns, into many parts ; some of which are lighted from the roof, others from side windows : it is 1,332 feet in length, and 42 in width. The walls, being entirely covered with pictures, admit of no architectural decoration. A plain slab of red marble runs all round the gallery to the height of about three feet against the wall, and the pictures rest upon its upper line. The gallery is divided into three schools : the French, the Flemish and German, and the Italian. It contains 1,406 pictures altogether : viz. French school, 373 ; Flemish and German, 540 ;

exhibition cannot repay anybody for the deprivation of the study of the Old Masters. It is greatly to be desired that this lamentable want of a proper place of exhibition for the fine arts of the day may soon be supplied by the erection of a separate and suitable building.

Italian, 485; and copies, 8. None but the works of deceased masters are admitted into this museum. This collection was principally formed by Napoleon, when it was enriched with all the *chefs-d'œuvre* of Europe. These were in great part taken away by the allies in 1815; but, even as it now stands, the gallery is one of the finest in the world. (1)

The *Musée des Tableaux des Écoles Espagnoles* is arranged in the rooms on the first floor of the eastern side, and is one of the latest and most precious acquisitions made by the crown of France for the benefit of the country. The rooms themselves have never been finished, otherwise than in a temporary manner, and they have no claims except their size to the visitor's attention. Two apartments at the southern end are, however, worthy of especial notice: one the bedroom of Henry IV., where the monarch used to sleep when he inhabited the Louvre, and in which the alcove still remains where the royal bed was placed, and on which the king's body was laid after his assassination. The massive oak carving and the ancient gilding of this room are precisely in the same state as at the time of that good king's death. Another room is the bedchamber of Anne of Austria, mother of Louis XIV., very similar to the one just described, and ornamented in the same stately manner. The works of the Spanish masters, arranged in the adjoining suites of rooms, are 454 in number, and comprise specimens of nearly all the masters whom Spain has produced. Murillo, Zurbaran, Velasquez, Morales, Cano, Ribera, Goya, etc., are all represented here by numerous and very excellent productions of their palettes; but the descriptive catalogue of the collection is so complete that we refer the visitor to it for all further information. This great museum, first opened in January, 1837, was collected in Spain at a cost, it is said, of only 900,000 fr., by Baron Taylor, who was commissioned by King Louis Philippe for that purpose, and who is justly entitled to the thanks of the nation for the good service he has thereby rendered to the cultivation of the fine arts.

The *Musée des Dessins* is arranged in the rooms on the first floor of the *Vieux Louvre*, or western side of the palace, and

(1) There being very excellent catalogues published, at a low price, of all the museums contained in the Louvre, which are procured on the spot, all mention of the contents of these collections would be as superfluous here, as it is, from the space it would necessarily occupy, totally impossible.



part of the northern side, and is one of the most valuable and extensive collections of works of this kind in existence. It contains numerous specimens of the great masters of all schools, and is of inestimable value to the professional student, as well as the connoisseur. There are 704 drawings of the Italian, 222 of the Flemish and Dutch, and 372 of the French schools, besides several by the Spanish masters—1,298 in all. The drawings are nearly all commodiously arranged under glazed frames on reclining desks, and the museum itself is quite a model for all similar institutions. The rooms in which this collection is contained were formerly the only ones of the palace reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The room at the southern end of the west side, called the *Antechamber* of the time of Henry II., has a richly-decorated ceiling representing History recording the events of the battle of Bouvines; it is surrounded by allegorical figures by Gassies. The next apartment is the *Grande Salle du Conseil*, the ceiling of which, of vast dimensions, is painted with an allegorical representation of France receiving the charter from the hands of Louis XVIII., amidst the most distinguished of her kings and legists. This splendid composition is surrounded by eight historical paintings in *grisaille*; the whole is the production of Blondel. The third room is known by the name of the *Salle du Comité du Contentieux*; the ceiling, by Drolling, represents Law descending upon the earth. The fourth is called the *Salle des Conférences*; the subject of the ceiling, painted by Mauzaisse, is Divine Wisdom giving laws to kings and legislators. Over all the doors of these splendid apartments are allegorical paintings, and some of the rooms contain valuable copies of Italian pictures, as well as original paintings of the French school. At the head of a double staircase, formed by the side of the Pavillon de l'Horloge, is a most beautiful stained window, representing in various compartments the progress of the fine arts during the middle and later ages in France, executed by Chenevard, at the Royal Sèvres manufactory.

The *Musée des Antiques* is entered by the vestibule at the bottom of the grand staircase, or by another communicating with the side staircase leading to the long gallery. The series of apartments on the ground floor, which extend from the

principal entrance to the end next the river, formed the apartments of Anne of Austria in 1660; and retain nearly all the decoration bestowed upon them at the time of their first erection. The ceilings are adorned with sculptured compartments, as well as with some fine paintings; and a great profusion of marble columns and marble incrustations on the walls are to be seen throughout them. At the end next the river, and under part of the grand salon, is the *Salle de Diane*, so named from a celebrated antique contained in it. On the eastern side of the vestibule, at the foot of the grand staircase, another suite of apartments leads off to the east, and forms part of the general floor of the southern side of the court of the Louvre. This, like the other suite, consists of numerous apartments, but forms two parallel series divided from each other by a strong partition wall. This wall and the darker gallery on the northern side of it were part of the old pile of the Louvre as it existed in the time of Charles V., from 1364 to 1380, and when it was inhabited by his consort, Jeanne de Bourbon. Catherine de Medicis had these apartments richly adorned by Rosso, Primaticcio, Paolo Poncio, and other celebrated artists of that period. It is now divided into several compartments, as well as that on the southern side of the partition wall, which are called after the principal statues that are placed in them. The marble decorations of the floors and walls are here exceedingly sumptuous. With this suite communicates the *Salle des Cariatides*, a splendid hall, occupying the whole ground floor of the southern half of the Vieux Louvre. It derives its name from four colossal cariatides, by Jean Goujon, supporting a gallery at the northern end of this apartment; they are of excellent execution, and are reckoned among the *chefs-d'œuvre* of that master. Above this gallery is a bas-relief, by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau. This great collection of antiques dates from 1797, and in 1803 was opened to the public under the title of the *Musée Napoléon*; it then contained, like the gallery of Paintings, all the richest spoils of Italy, which however were restored to their original owners in 1815 by the allies. The present collection consists of about 235 statues, animals, etc.; 230 busts and heads; 212 bas-reliefs; and 233 vases, candelabra, altars, etc.; making in all 1,116 objects.

The *Musée Grec et Égyptien* occupies the first floor of the

southern side of the court; and was placed here under the auspices of Charles X. It is approached by the grand staircase; and the first room into which the visitor enters is circular, containing a magnificent mosaic pavement, in the centre of which is placed a large marble vase on a pedestal, copied from the antique. Round this apartment are ranged marble busts of some of the greatest sculptors and painters of France. On the right hand is the entrance to the *Galerie d'Apollon*, which extends over part of the rooms below, once occupied by Anne of Austria. It remains in the same state of decoration as in the time of that Princess, but is at present under repair. Two gates of carved steel of the time of Henry II. close the entrance to this gallery, and will arrest the visitor's attention. From the circular ante-room the visitor enters a small room containing some valuable cups, vases, jewels, porcelaine, and other precious objects of the middle ages, belonging to the crown. Among them are a remarkable Arabian vase given to St. Louis during the crusades; a silver statue of Henry IV. while a boy; the looking-glass and other articles of the toilette belonging to Mary de Medicis, given her by the Republic of Venice, richly ornamented with precious stones; some valuable pieces of damascened armour, including a suit of Francis I.; a great number of finely-worked cameos and agates; some cups in sardonyx, carved by Benvenuto Cellini, etc. A larger room of magnificent proportions, which occurs immediately after this, was once the *Salle des Gardes* when the palace was inhabited by the monarchs of France; it contains some excellent copies of large Italian paintings, and several productions of the French school. From this apartment a door leads into the series of rooms forming the Greek and Egyptian Museum. These, though extending along the whole length of this side of the court, occupy only half of the space, being divided from a similar range of apartments looking on to the river, and thus forming a double suite. The first of the rooms into which the visitor enters commences the series of antiquities found in ancient Etruria and the south of Italy, as well as in Greece. The collection occupies three rooms, and is one of the largest and choicest in the world. It is a matter no less of wonder than regret that no catalogue has yet been published of it, though it was begun several years ago. The visitor's attention can only be directed to the unusual size of

a great number of the vases, particularly those which stand on the marble tables, and to the fine state of preservation in which most of them remain. The riches and elegance of Herculanum and Pompeii are to be found here; and most of the utensils of domestic life will be perceived in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The rooms in which these treasures are contained, though not large, have been finished and arranged with great magnificence and taste. Their ceilings are all painted by the first artists of the day, and the other decorations of the walls and floors are equally sumptuous. The ceiling of the first room represents the apotheosis of Homer, by Ingres; that of the second, Vesuvius receiving fire from Jupiter to consume Herculanum, Pompeii, and Stabia, by Heim; the third contains a picture by Meynier, of the Nymphs of Parthenope, or Naples, carrying from their shores their household gods, and led by the goddess of the fine arts to the banks of the Seine. Compartments on the walls surround all these pictures, filled with subjects related to them, and are painted either in *grisaille*, or in imitation of the pictures of Pompeii. A fourth room is devoted to some more of the porcelaine of the earliest masters, belonging to the crown, and contains, besides some agates, some ecclesiastical ornaments, and other curious articles, also crown property. The ceiling, by Picot, represents Cybele, the *Magna Mater*, protecting Stabia, Herculanum, Pompeii, and Retina, from the fires of Vesuvius. A hall next is entered, which stands in the middle of the building. The roof is supported by white marble columns, with gilded capitals and bases; the floor contains a fine mosaic; and the ceiling, in three compartments, is adorned with paintings by Gros. The next four rooms contain the Egyptian antiquities; most of which are the fruits of the French researches in Egypt, and many presented by later travellers. For the objects of domestic life, and for all minuter articles, this is perhaps the most complete collection in existence. Of this, again, no catalogue is published, and the visitor is forced to inspect the treasures of the different cases, aided only by his own conjectures. Valuable and exceedingly scarce Egyptian vases, mummies of birds and animals, and some MSS. in fine preservation, will be perceived; paintings and palettes, on which the colour still remains, will be found. Seeds of various

kinds, and even fragments of bread, found in the tombs of Egypt, are preserved here. Cloth of various kinds, brooms, musical instruments, walking-sticks, and a crutch shod with iron, all of the ancient days of Egypt, find a place in this most interesting collection. The same gorgeous decorations of the ceilings and the walls are continued throughout these rooms; the ceiling of the first is occupied by an allegorical painting, of Study and Genius aiding Greece in the discovery of Egypt, by Picot; the second has the ceiling filled with a painting by Abel de Pujol, the subject of which is Egypt saved by Joseph. In the 3rd room is the best painting of the whole, by Horace Vernet, who has represented pope Julius II. giving orders for the building of the Vatican and St. Peter's to Bramante, Michael Angelo, and Raphael. The 4th room, smaller than the others, has the Genius of France encouraging the arts, by Fragonard. Compartments in *grisaille*, and other styles, accompany each of these ceilings. The visitor will be struck both with the splendour of the rooms, that are allotted to this museum, and the extraordinary rarity and beauty of the objects of which this invaluable collection is composed.

The rooms behind the *Musée Grec et Égyptien* are filled with a choice collection of paintings of the French schools, and one especially with the valuable set of the ports of France, by Joseph Vernet. The middle room contains some curious furniture and objects of art or religious decoration of the middle ages. The ceilings of all these rooms are painted with the same magnificence as those of the parallel apartments; and if the rooms be taken in the same order, their subjects will be found to be as follows:—in the first room is the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux. The second contains the battle of Ivry, by Steuben; and the third, Puget presenting his groupe of *Milo of Crotona*, now in the *Musée de la Sculpture Moderne*, to Louis XIV. at Versailles, by Deveria; besides some paintings representing some of the principal events connected with the arts of the reign of Louis XIV. The fourth room has Francis I., accompanied by his court, receiving the paintings brought by Primaticcio from Italy, executed by Fragonard. The fifth is adorned with an allegorical representation of the revival of the arts in France, and with eight paintings of historical events, from the time of Charles VIII. to the death of Henry II.; these are the production of Heim. The ceiling of the sixth,

by Fragonard, contains Francis I. knighted by the Chevalier Bayard; that of the seventh, Charlemagne receiving manuscripts from Alcuin; the eighth room has its ceiling painted by Drolling: Louis XII. proclaimed father of the people at the states-general of Tours in 1506; and in the ninth is the expedition to Egypt under the orders of Napoleon, by L. Coignet. In all these rooms, there are compartments painted in *grisaille*, or other methods, containing subjects relating to the principal ones of the ceilings. Some rooms on the ground floor of this side of the court are given up to artists and students who form models from the antique, and others contain some of the larger Egyptian antiquities, not commonly shown to visitors.

The *Musée de la Marine* has been placed in several of the rooms of the first floor of the northern side of the court, which in themselves are not large, and are devoid of ornament. The collection which they contain is exceedingly interesting. The first room to the east contains a collection of arms, canoes, dresses, and other objects, from the islands of the Southern Ocean and from America; but this apartment is principally interesting for the relics of the ship of M. de la Pérouse, discovered and brought to France by Capt. Dillon, and which were placed here by order of Charles X. The next is filled with models of cannon, and some ancient fire-arms used at sea. The third room has very finely-finished models of all the various descriptions of vessels used in the French navy. The fourth room is filled with nautical and scientific instruments. The fifth room has models of Cherbourg and other places, besides some of curious foreign vessels, etc. The remaining rooms have models of several of the maritime arsenals of France, vessels of all kinds, French and foreign, machines, etc. All the models are executed with the greatest care, and are in themselves very beautiful objects, not only of science but of art. A series of busts of the principal naval commanders of France, in white marble, extends throughout the rooms. It is much to be regretted that no catalogue of this valuable museum is as yet published. Part of the first floor of this side of the Louvre, parallel to the *Musée de la Marine*, is occupied by the governor of the palace, and the ground floor is filled by various offices.

The *Musée de la Sculpture Moderne* is placed in the halls on the ground floor of the northern half of the Vieux Louvre,

and is entered by the vestibule of the western front. It is arranged in five apartments or halls, all built of solid stone, and floored with the most precious marbles; the walls are plain, but the mouldings and cornices are richly decorated. Here are placed many of the *chefs d'œuvre* of the most celebrated sculptors of France, or who were attracted to France by the munificence of the sovereigns: among them will be found the productions of Jean Cousin, Jean Goujon, Paolo Poncio, Germain Pilon, Desjardins, Coysevox, Girardon, Pujet, with two magnificent works of Michael Angelo and Canova. No description need be entered into of this most remarkable and most interesting collection. A very instructive catalogue is published, and is to be procured on the spot.

On the ground floor of the eastern side are two magnificent galleries or halls, each filling the length of nearly one half of the side of the palace. These are partly filled with plaster casts from the Musée des Antiques; that to the South, sometimes called the *Galerie de Henri IV.*, is annually used as an exhibition-room for modern sculpture. At the extremes of this side of the palace, and leading from each of these galleries, are grand staircases rising to the first floor, and opening on to the colonnade. The vaulting of the roof above these staircases is built in stone richly ornamented, and supported by lofty Corinthian columns; they are remarkable for their size and their light appearance. The whole of the third storey, round the four sides of the Louvre, is either uninhabited or devoted to very subordinate purposes. The visitor of this wonderful palace will be struck not less with its apparent desolation, than with its great magnificence: there is ample room in it to lodge a sovereign with a large and brilliant court, or to form the greatest assemblage of museums that were ever concentrated in one spot.

From the Louvre, the visitor will proceed, by the gateway on the northern side, into the rue St. Honoré; and, turning to the left, will arrive at

THE PALAIS ROYAL.—Where this palace stands was a house, erected in the time of Charles VI., situated without the city walls; this was purchased by the Cardinal de Richelieu, who built on its site a splendid residence, which assumed the name of the *Palais Cardinal*. It was begun by Lemercier in 1629, and occupied the place where had previously stood the Hôtels de Rambouillet and de Mercœur; successive addi-

tions were made to it, and it was finished in 1636. Several courts were included in this palace: the eastern wing of the first contained a theatre capable of accommodating 3,000 spectators; the western was occupied by a magnificent gallery, the ceiling of which, painted by Philippe de Champagne, represented the principal events of the cardinal's life. A similar gallery was also formed on the western side of the second court, and was adorned with portraits of the great men of France by Philippe de Champagne, Vouet, etc. The walls of the arcades of this court were ornamented with ships' prows, anchors, etc., carved in stone, in allusion to the office of grand master of navigation, held by the cardinal. Within the palace there was also a second theatre, calculated for only 500 persons. The chapel was fitted up with extraordinary magnificence, and some large gardens at the back of the palace occupied a parallelogram of 1,000 feet by 432, extending over the sites of the present Rues de Valois, de Montpensier, and de Beaujolais. Their principal ornament was a large alley of chestnut trees, reared at an expense of 300,000 fr., the branches having been all trained by iron bands. The original plan of the cardinal was to have erected houses all round the garden, with three grand entrances; but the splendour of the minister's establishment is said to have excited the jealousy of the king; and, shortly before his death in 1642, the cardinal made a present of it to Louis XIII., confirming the gift by his will. On the death of Richelieu, the king removed into this palace, which from that period has retained its present appellation. On the king dying in 1643, Anne of Austria, with the young king, Louis XIV., made this her residence, and remained here during the turbulent times of the *Fronde*. At this period, the grand gallery to the west was converted into apartments for the king's brother, the Duke of Orleans, to whom, after the king had ceased to reside in it, he presented it for his life. About this time, the Palais Royal was considerably enlarged: the Hôtel de Brion, at the corner of the rue de Richelieu, was added to it, and a grand gallery was erected on that side by Mansard. In 1692, the palace was ceded by Louis XIV. to Philippe, Duke of Orleans, his nephew, as part of his apanage on his marriage with Mademoiselle de Blois. The Regent Duke of Orleans, on coming into possession of this property, placed in the grand gallery the valuable collection of pictures which



he had purchased in various parts of Europe, and which, after becoming celebrated as the Orleans gallery, was sold at the time of the Revolution, when the greater part of its treasures passed into England. Here, too, had previously been arranged, in the time of Louis XIV., the collection of medals and engraved gems, equally well known with the pictures; and which, at the Revolution, was purchased by the Empress of Russia. The orgies carried on in this palace by the regent have been sufficiently commemorated in the memoirs of the time; after a cessation under his successor, they were to a certain extent resumed by the Duke of Orleans, better known by the name of *Égalité*. In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt, after the designs of Moreau, and finished as it now stands. The debts of the duke having acquired such an extension that he was meditating on declaring himself insolvent, he determined, by the advice of the brother of Mme. de Genlis, to erect buildings for shops, and places of amusement, in the garden of the palace, and to dispose of them to individuals. These were begun in 1781, after the designs of the architect Louis, notwithstanding the clamours of the neighbours, who were thereby deprived of the view of the garden; the trees were all cut down, and the houses and arcades, as they are now seen, finished in 1786. The plan succeeded to the duke's wishes; and, during the early part of the Revolution, the garden, which had been replanted, became the rendezvous of all the politicians of the day: it was here, too, that the tri-coloured cockade was first adopted, and that many of the leading measures of the popular party were decided on. After the execution of the duke in 1793, his palace was confiscated, and was converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and a spacious hall was afterwards fitted up for the Tribunal, the president and the two questors having apartments in it. It was then called *Palais du Tribunat*, but reassumed its original title under Napoleon. In 1814, the Duke of Orleans, his present Majesty, returned to it, and with the exception of the interval of the hundred days, resided in it till 1831, making some additions and improvements in various parts of the structure, and fitting up the whole anew. A great part of the houses surrounding the garden had been alienated during the

Revolution, but part still belong to the king, and every opportunity is taken of purchasing all those that are offered for sale, and of adding them to the domain. The palace, at present, consists of a court, entered from the rue St. Honoré, by a Doric arcade and gateway. On the northern side is the principal building, and on the eastern and western, two wings projecting towards the street. The central compartment of the northern side is three storeys in height, surmounted by a circular pediment: the other sides of the court have only two storeys; and a regular gradation of the Doric, Ionic, and Corinthian orders is observed throughout. An archway and vestibule lead through the central building to the second court. Here the façade, forming the southern side, is longer; it has two projecting masses adorned with fluted Ionic columns, on the entablature supported by which are stone statues of allegorical personages. The whole is surmounted by an attic. On the first floor is a fine range of windows belonging to the state apartments, and on the eastern and western sides of the court are wings skirted by galleries underneath. The gallery on the east still retains the naval ornaments of the time of Cardinal de Richelieu. The northern side of this court is formed by a Doric colonnade, inclosing a gallery of shops, between which is a wide and lofty passage paved with marble and roofed with an arch of glass: on the roofs of this splendid gallery a double terrace is formed, lined with flowers and vases, and serving as a promenade to the inhabitants of the palace. West of the first court, another smaller one occurs, having galleries of the palace extending over the colonnades below, which are occupied by shops. The houses immediately adjoining this part of the palace, and forming the corner of the rues Richelieu and St. Honoré, belong to the estate of the Palais Royal, and contain the stables, and numerous suites of apartments for domestics. The Théâtre Français is also an appendage of the palace, having been formerly the private property of the Dukes of Orleans. A door from the palace still communicates with the royal box. (See *Theatres*, etc.)

*Interior.*—On the right of the archway under the building on the northern side of the first court is part of the long vestibule, which leads to the grand staircase. The designs of this staircase were given by Desorgues; it rises under a lofty dome, divides itself into two flights, and is defended by a rail-

ing in carved iron, of masterly execution, by Corbin. The visitor first enters the ante-chamber; then the *Salle des Aides-de-Camp*; and then the *Salle de Réception*. These rooms, though not very large, are filled with splendid furniture, and contain some excellent paintings, by the best French artists of the day, as well as some older portraits of the royal family. From the last-named room a door leads into a suite of three apartments looking into the second court. In the first of these salons, are some remarkable pictures representing the events of the king's life, from the time when he taught geography in a school in Switzerland, to his return to Paris at the Restoration. The next is the *Salle du Trône*, and was used as such by his present Majesty after the revolution of July. The furniture and draperies of this room and of the throne are of crimson velvet. A smaller room leads to a splendid gallery extending along the western sides of the second and the smaller courts. The columns are in white stucco, with gilt capitals and bases. The panels of the side of the gallery opposite the windows are occupied with a series of pictures, by celebrated artists of the day, representing historical scenes connected with the Palais Royal, from the giving of it by Richelieu to Louis XIII., down to the offer of the throne of Belgium to the Duke de Nemours. This gallery was formed by the present king before 1830. From the *Salle de Reception* a suite of apartments opens into the western wing of the first court; among them is the dressing-room, filled with pictures; and beyond this the study, containing a fine collection of family portraits. Besides these there are the royal bed-room, the library, and the council-chamber, which are not shown to strangers. The ante-chamber of the state apartments is a large saloon on the south side of the second court, and leads to the suite that occupies the eastern wing of the same court. Of these the *Salle de Société* is an elegant room lighted by four windows, and leading into the *Galerie Dorée*. This is 63 feet long by 33 broad, and has eight windows towards the second court; the opposite panels are filled with mirrors, and are divided, as well as the windows, by ranges of Corinthian columns. The decorations of this elegant gallery are in white and gold, and are of the time of Louis XV. The *Salon Bleu* is the last of this suite. The dining-room is an oval apartment looking to the rue de Valois, and communicating with it by a private staircase. In nearly

all these apartments there are a great number of valuable and ornamental objects in porcelain, clocks, etc. The palace is now not inhabited by the royal family, but serves for the accommodation of foreign princes during their stay in Paris. Permission to visit the interior of this palace is to be obtained by written application to *M. l'Intendant de la Liste Civile*, 9, Place Vendôme. The day of admission is Sunday.

**THE GARDEN AND GALLERIES OF THE PALAIS ROYAL.**—This garden forms a parallelogram of 700 feet by 300; it is planted with rows of lime trees in the direction of its greatest length, and two oblong flower gardens are similarly placed in the middle, separated from each other by a circular basin of water, with a fine jet-d'eau. The garden was thus arranged, at the expense of the proprietors of the surrounding houses, in 1799: it now belongs entirely to the crown. The flower gardens contain bronze copies of the *Diane à la Biche* of the Louvre, and the *Apollo Belvedere*. In that to the north, are two modern statues in white marble, one of a young man entering a bath, by d'Espercieux; the other of a boy struggling with a goat, by Lemoine. In the garden to the south, are Ulysses on the sea-shore, by Bra; and Eurydice stung by the snake; the latter, an exquisite piece of sculpture, is by Nanteuil. Within the circuit of the garden are four pavilions, occupied by persons who let out journals to read at a sou each; and round them are to be found at all hours of the day politicians of every caste and rank. The gains of the proprietors of these pavilions are very considerable. Under the rows of lime trees, which are kept carefully clipped and trimmed so as to form shady walks, are placed thickly-set rows of chairs. These in the cool of the evening, during the summer, are occupied by hundreds of loungers; and so great a trade is carried on, that the privilege of letting out chairs and supplying the loungers of the garden with refreshments is held of the crown at an annual rent of 30,000 fr., or £1,200. The houses that surround the garden are all uniform, and consist of two storeys and an attic, standing upon arcades, divided from each other by fluted Corinthian pilasters, which rise up to the cornice above the second storey. Under the arcades a broad gallery extends all round the garden, and the ground-floor, with the entresol above, forms a shop. These are for the most part occupied by dealers in jewellery, watches, and objects for the toilette, the writing-table, etc.

There are also a great number of cafés and restaurants, tailors, shoemakers, milliners, money-changers, etc. These shops are some of the most elegant in Paris, or at least have the objects they contain arranged with great taste and effect in their windows; and, from being mostly devoted to the sale of articles of luxury, the brilliant effect they produce is very remarkable. On the first floor are a great number of restaurants, and here the gambling-houses used to be which formerly rendered this place so infamous. The storeys above are occupied by individuals of various professions. The most striking of the galleries is that to the south, called the *Galerie d'Orléans*, from its having been erected by the present king in 1830. It has the appearance of an oriental gallery of glass, the sides being entirely occupied by the windows of shops, and the intermediate panels being fronted with mirrors. Its dimensions are 300 feet by 40. Under the arcades, at the corner of the Théâtre Français, is the famous Chevet's, a magazine of *comestibles*, celebrated throughout Europe. In the western gallery is the café de Foy, and the café de Londres, and at the northern end are the three restaurants, Very, Véfour, les Trois Frères Provençaux, and the Café de la Rotonde; all of these establishments are unique in their kind. The watchmakers and jewellers will not fail to attract the attention of the visitor on his first entering this immense bazaar. It will be interesting to know that the rent of a shop occupying the width of one arcade, with a cellar below, and the entresol above, is generally 3,000 fr. per annum, and, in the Galerie d'Orléans, even 4,000 fr. The double and triple shops pay in proportion. The best time for seeing the garden and arcades is in the evening, when they are brilliantly illuminated with gas, and when a continual tide of loungers fills them in every part. The Palais Royal has been called, not without some reason the capital of Paris; and it is certainly entered, both by inhabitants and by strangers, more frequently than any other spot of equal dimensions in the city. There are many persons who pass not only days, but years, in ceaselessly sauntering through it, and who are to be found in it at all hours of the day and at all seasons of the year. It is the perpetual rendezvous of all that is idle, and of the little *rentiers* of the capital. Improper characters of the other sex have of late years been excluded, and a strict guard is kept up both at the avenues and in the arcades at all hours, but it is increased during the evening. The visitor

should be particularly on his guard against mock auctions that are sometimes got up in the shops here, and should never lend an ear to any pretended dealers in jewellery, flowers, etc., who may accost him in the arcades. The shops are generally held by respectable people, but it is necessary to offer less than is demanded; a remark that unfortunately holds good for the rest of Paris. At the north-western end is the small *Théâtre du Palais Royal* (see Theatres).

In front of the Palais Royal is a large *Place*, called by the same name. On the southern side of it is a *Château d'Eau*, or reservoir of water for supplying the fountains in the neighbourhood, which was erected in 1719, by de Cotte. Its front, 120 feet in length, is adorned with Doric columns, and consists of a central compartment, crowned with a pediment, and two pavilions. The statues are by Coustou; it bears the following inscription: *Quot et quantos effundit in usus!*

In the rue St. Thomas du Louvre, leading from this place to that of the Carrousel, formerly stood the celebrated Hôtel de Longueville, the residence of the Dukes de Longueville et Elbœuf, where the intrigues of the Fronde were formed, during the minority of Louis XIV., against Cardinal Mazarin. A part of it is now occupied by the king's stables, in which the carriage-horses are kept. These stables are entered by a large rustic arch from the rue St. Thomas du Louvre; they contain stalls for 160 horses, and are worthy of inspection. They may be visited any day from 12 to 4, by application at the porter's lodge.

At the corner of the rues St. Honoré and de Rohan, are the houses where some soldiers of the Garde Royale made a desperate resistance in the Revolution of 1830. They had formed an idea that no quarter would be given, and defended themselves till they were nearly all killed. Marks of the bullets are still to be seen on the façade of the Palais Royal, and on the fronts of all the neighbouring houses. The *Fontaine du Diable* is at the corner of the rue de l'Échelle; the origin of its name is unknown. It was rebuilt in 1789, and consists of an obelisk on a pedestal, adorned with Tritons supporting a ship. Near the junction of the rue St. Nicaise and the rue de Rivoli, the infernal machine intended to destroy Napoleon exploded, as he was passing to the theatre, on the 24th December, 1800.

The visitor will follow the rue de Rivoli, which was begun by Napoleon, and crosses over the site of the convent des Feuillans, and the Manège, so celebrated in the Revolution.

It has been since completed at various intervals. The houses are among the most commodious in Paris, and are almost entirely occupied by foreigners, or by hotel-keepers. At No. 18 is the Dépôt of Porcelaine from the Royal Manufactory at Sèvres. It is highly interesting and well worthy of a visit, especially from those who cannot go to Sèvres: all the objects exhibited are for sale. Here also is a gratuitous school of painting on porcelain and glass. At No. 42 is Meurice's Hotel, an establishment almost as well known as the rue de Rivoli itself. On turning into the rue de Castiglione, the visitor will perceive the

PLACE VENDÔME.—This place, formed upon the site of an Hotel belonging to the Duke de Vendôme, son of Henry IV. and Gabrielle d'Estrées, was originally begun by Louis XIV., who, at the suggestion of Louvois, in 1685, purchased and demolished the hotel, with the intention of erecting, round a public place, edifices for the Royal Library, the Mint, the extraordinary Ambassadors, etc. On the death of Louvois, the execution of this project was abandoned, and the property, some years after, was ceded to the city of Paris, with a stipulation for the erection of a new place upon the site. Mansard, who furnished the first plans to Louvois, was charged with the preparation of the second: and the buildings, as they now stand, were begun, according to his designs, in 1699, and finished by the financier Law. The form of the place is an elongated octagon, the four smaller sides of which are of equal length, while the longer and opposite pairs are 450 and 420 feet respectively. Two wide streets terminated, one by the rue de la Paix, the other by the rue de Castiglione, intersect its northern and southern sides, forming the only entrances to the place. The buildings that surround it are uniform; their fronts consist of a rustic basement, surmounted by upper storeys decorated with Corinthian pilasters, and high roofs pierced with richly-ornamented lucarne windows. The middle of each side presents a projecting part crowned with a pediment which is supported by Corinthian columns. This place was first called the *Place des Conquêtes*, then the *Place Louis le Grand*, and afterwards the *Place Vendôme*. In the middle formerly stood a colossal equestrian statue of Louis XIV. in bronze, by Girardin and Keller, which was demolished on the 10th of August, 1792: but the bronze figures that ornamented its base were pre-

served, and are still to be seen in the *Musée de la Sculpture Moderne* at the Louvre. The mutilated pedestal remained till 1806, when it was replaced by the triumphal pillar erected by Napoleon, in commemoration of the success of his arms in the German campaign of 1805. This column, of the Tuscan order, is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by one twelfth. Its total elevation is 130 feet, and the diameter of the shaft is 12 feet. The pedestal is 21 feet in height, and from 17 to 20 in breadth. The pedestal and shaft are built of stone, and covered with bas-reliefs, in bronze (representing the various victories of the French army), composed of 1,200 pieces of cannon taken from the Russian and Austrian armies. The bronze employed in this monument was about 360,000 pounds weight. The bas-reliefs of the pedestal represent the uniforms, armour, and weapons of the conquered troops. Above the pedestal are garlands of oak, supported at the four angles by eagles in bronze, each weighing 500 pounds. The double door, of massive bronze, is decorated with crowns of oak, surmounted by an eagle of the highest finish; above is a bas-relief representing two figures of Fame supporting a tablet, upon which is the following inscription:—

Napoleo Imp. Aug.  
Monumentum belli Germanici,  
Anno MDCCCV.

Trimestri spatio, ductu suo, profligati, ex ære capto,  
Gloria exercitus maximi dicavit.

The bas-reliefs of the shaft pursue a spiral direction from the base to the capital, and display, in chronological order, the principal actions of the campaign, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures are three feet high; their number is said to be 2,000, and the length of the spiral band 840 feet. A *cordon* or band, ascending in the same direction as the bas-reliefs, divides them, and bears inscriptions of the actions which they represent. The designs were furnished by Bergeret, and executed by 31 sculptors, including Mademoiselle Charpentier. Above the capital is a gallery, which is approached by a winding staircase of 176 steps. Upon the capital is this inscription:—

Monument élevé à la gloire de la grande armée,  
Par Napoléon le Grand,  
Commencé le XXV août, 1806, terminé le XV août, 1810,  
Sous la direction  
de D. V. Denon, MM. J. B. Lepère et L. Gondoin, architectes,



The capital is surmounted by an acroterium, upon which was originally placed a statue of Napoleon in the heroic costume. This was destroyed in 1814, and melted down to form part of the horse of Henry IV., now on the Pont Neuf. During the Restoration it was replaced by a fleur de lis and a flag-staff; but on the 1st of May 1833, the present statue of Napoleon was fixed with great ceremony upon the summit. It is 11 feet high, habited in the favorite costume of the emperor, and was modelled by Seurre. This sumptuous monument stands upon a plain plinth of polished granite, surrounded by an iron railing; and from its vast size and happy position produces a grand effect, when seen from the Boulevard or the gardens of the Tuileries, although on account of the imperfect manner in which the bronze was made, its colour is reckoned to be defective. The architects Gondoin and Lepère presided at the execution of all the parts, under the direction of the celebrated Denon; and the total cost of its erection was 1,500,000 francs. The view of Paris and the environs from the gallery of the column is delightful; and permission to ascend it may be obtained from the guardian, a soldier of Napoleon's, who expects a small gratuity, and furnishes the visitor with a lantern, which, from the total darkness of the interior, is almost indispensable. The hours of admission are from 10 to 6 in summer, and 1 to 4 in winter.

On leaving the Place Vendôme, and returning into the rue St. Honoré, the visitor will find

THE FONTAINE DES CAPUCINS, at the corner of the rue Castiglione, erected in 1671, and rebuilt in 1718. It is only remarkable for the inscription it bears, composed by Santeuil;

Tot loca sacra inter, pura est quæ labitur unda;  
Hanc non impuro, quisquis es, ore bibas.

In the immediate neighbourhood of this spot six convents, including the Feuillans and the Jacobins, formerly stood.

A short way to the west of this, at No. 359, are the rooms of the *Concerts St. Honoré*, beyond which is the

ÉGLISE DE L'ASSOMPTION, parish church of the 1st arrondissement, 369, rue St. Honoré. This church formerly belonged to a society of nuns, called *Les Dames de l'Assomption*, and was the chapel of their convent; the remains of which, converted into barracks, may still be seen behind this edifice. It was begun in 1670, after the designs of Errard, and finished in 1676. In 1802, it became the parish church of the

1st arrondissement, to supply the place of the Église de la Madeleine de la Ville l'Évêque, demolished at the Revolution, and, when the new church of the Madeleine is used for public worship, is to be converted into a Protestant church. The edifice is circular, surmounted by a dome 62 feet in diameter, with a lantern supported by consoles and a gilt cross. The cornice and entablature are not bold enough for the size of the dome, and spoil the effect which it would otherwise produce. The portico is composed of eight Corinthian columns. Within, the dome is painted in fresco, by Lafosse, and is decorated with roses in octagonal compartments. On the south side is the chapelle des fonts : and over its entrance is a good picture by Sauvée, representing the birth of the Virgin. It also contains a valuable painting of St. Jerome, of the school of Rubens. A chapel, dedicated to St. Hyacinth, contiguous to the church, was erected in 1822 for the use of catechists. This church is remarkable for its good preachers and the haut-ton of its congregations.

The rue Neuve du Luxembourg leads to the

HÔTEL DES FINANCES, 48, rue de Rivoli.—This vast structure occupies an immense tract of ground comprised between the rues de Rivoli, de Castiglione, du Mont Thabor, and Neuve du Luxembourg. The fronts next the two former streets are uniform with the other houses, being five storeys high, with arcades at the ground floor, forming a covered way. The building comprises several courts, around which are ranged all the offices connected with the administration of the finances of the kingdom. The whole is well arranged, and the apartments of the minister are very splendid.

A little further on in the same street, at the corner of the rue St. Florentin, is a large and handsome mansion, formerly the residence of Prince Talleyrand, and now belonging to Baron Rothschild.

The visitor here enters

THE PLACE DE LA CONCORDE, or LOUIS XV.; which, till the reign of Louis XV., was a vast, unoccupied, irregular space, lying between the garden of the Tuileries and the Champs Élysées, and detrimental to the beauty of both. After the peace of Aix la Chapelle, the city of Paris determined upon the erection of a statue to Louis XV.; for this purpose the king appropriated the vacant spot above mentioned, between the garden of the Tuileries and the Champs

Élysées. Upon this spot the Place Louis XV. was commenced in 1763, after the designs of Gabriel, but was not finished till 1772. According to the original plan, it was of an octagonal design, marked out by fossés, 750 feet from north to south, and 528 feet from east to west. In the middle was the statue of the king, which was cast in bronze, by Gor, after a model by Bouchardon. The fossés were surrounded by balustrades, and terminated by eight pavilions, which however were never entirely finished. At a subsequent period (1794), two excellent groupes in marble, by Coustou junior, each representing a resolute horse checked by a groom, were brought from Marly, and placed, where they now stand, on two lofty pedestals, towards the Champs Élysées. They correspond to two other groupes, by Coysevox, at the western entrance of the garden of the Tuileries, but in execution are far superior to them. The equestrian statue of Louis XV. was destroyed on 12th August 1792. Considerable difficulty was found in forcing the statue from the pedestal; a foot of the horse still remained in the socket, upon which a wit observed, "Royalty has yet one foot in the stirrup." This statue was succeeded by a monstrous figure of Liberty, in plaster, and at that period the place was called *Place de la Révolution*. In 1800, upon a decree being issued for the erection of a departmental column in the centre, it assumed the name of the *Place de la Concorde*. In 1814 the name Place Louis XV. was restored. On 10th January, 1816, Louis XVIII. issued an ordonnance for re-erecting the statue of Louis XV. After the accession of Charles X., it was resolved that the statue of Louis XV. should be erected in the centre of the *Rond Point* of the Champs Élysées, and that of Louis XVI. in the Place Louis XV., the name of which from that period was to be changed to *Place Louis XVI.* The revolution of 1830 interfered with the execution of this project, and the place remained in a neglected state till 1836, when the works for its final completion were begun. The soil of the whole place has been so far levelled that no further inequalities subsist in it than are necessary for carrying off the water. The wide parades between the lines of road that cross the place, bordering each fossé, have been laid down in compartments of Seyssel asphaltum. The fossés are planted in gardens, and at the corners of the place are crossed by bridges, placed diagonally. On the large pedestals of the parapets are twenty handsome

rostral columns, bearing lamps, and surmounted by gilded globes. Along the internal edges of the parades are forty iron lamp-posts, half of which are furnished with cocks at their bases for watering the place. The eight pavilions, having been completely restored, are surmounted with allegorical figures of the principal towns in France: viz. Lille and Strasburg, by Pradier; Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. On the sides of the pavilions are oval medallions, incrustated with various marbles, and surrounded by richly-sculptured wreaths. In the middle of the place is the

**OBELISK OF LUXOR.**—This magnificent specimen of ancient Egyptian art is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesosiris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to the French government, together with one of Cleopatra's Needles, near Alexandria, in consideration of the advantages conferred by France on Egypt in aiding to form the modern arsenal and naval establishment of Alexandria. The negotiations to this effect were conducted by Baron Taylor, who was sent to Egypt on a special mission for this purpose. (1) The difficulties of fetching away these splendid presents were exceedingly great, both on account of their distance from the sea-coast and of the small number of able workmen to be procured in Egypt for executing the requisite operations. A long flat-bottomed vessel was purposely constructed at Toulon, in 1830, and entrusted to the command of M. Verninac de St. Maur, while the engineering part of the task was committed to M. Lebas. This vessel arrived at Luxor July 15, 1831, and M. Lebas, on the previous indication of M. Champollion, selected the smaller of the two obelisks as the first to be removed. Several Arab dwellings that had been built up against the obelisk, and others that lay on the line of its intended route to the river side, had to be purchased and pulled down; a long road to the Nile had to be made; the obelisk had to be encased in wood, carefully lowered, and drawn along by hundreds of Arabs, under the direction of M. Lebas, amidst the ravages of the cholera that came upon

(1) The second obelisk and Cleopatra's Needle still remain in Egypt, but will, no doubt, be brought over before long.

them, with great scarcity of materials, and under the burning sun of Egypt. These operations occupied 800 men for three months. Part of the vessel had to be sawn off vertically, to allow of the monolith being lodged in it; it then descended the Nile, passed the bar below Rosetta with the greatest difficulty, and, being towed by a steamer, reached Cherbourg on the 12th August, 1833, and Paris, on the 23d December in the same year. The foundations and base of the obelisk were then begun to be prepared, and it was only on the 16th August, 1836, that the hauling of it on to an inclined plane, built up in strong masonry to a level with the top of the pedestal, commenced. The operations for raising the obelisk were still conducted by M. Lebas; an ingenious and powerful combination of capstans and cables, worked by sailors, artillerymen, and masons, being employed for this purpose. When the monolith reached the top of the plane, a *chevalet*, composed of 10 masts, fastened together by strong cross-pieces, and worked by capstans and cables, was inclined over the obelisk from the opposite side; it was then made fast to the wooden case, and being gradually worked up, so as to describe a large arc of a circle, pulled up the obelisk along with it, and finally elevated it vertically on its base. All these operations had to be made with the greatest care and precision; every thing, however, succeeded, and not a single accident of any kind occurred. The final elevation took place on the 25th October, 1836, in the presence of the king, the royal family, all the public functionaries, and a multitude of 150,000 persons. A box of cedar, containing medals struck in commemoration of the occasion, was placed under the obelisk. This venerable monument of Egyptian magnificence is formed of the finest red syenite, and is covered on each face with three lines of vertical hieroglyphic inscriptions commemorative of Sesostris; the middle line in each being the most deeply cut and most carefully finished. The number of characters is 1,600 in all. A crack exists in the stone, and extends to one-third of its height, but is not perceptible from the ground. It was so when the obelisk was first cut from its quarry, and it was remedied by the Egyptians, who inserted a strong wooden mortice in the under surface. The pyramidal top of the obelisk has been left in the state, slightly broken, in which it was found in Egypt. The total height of this single block of stone is 72 ft. 3 inches; the

greatest width at the base is 7 ft. 6 inches, at the top; 5 ft. 4 inches. Its weight is 500,000 pounds. (1) The plinth on which it stands is a single mass of grey granite, from the quarries of Laber, in Brittany, weighing 240,000 pounds, and the dimensions of which are 15 feet, by 9 feet square at the bottom, and 8 feet square at the top; while the five blocks, of similar stone of which the pedestal is formed, are each 12 feet by 5 feet and 3 feet. The total height of the plinth and pedestal is 27 feet. (2) The entire cost of the removing of the obelisk from Thebes and the erecting of it where it now stands was about two millions of francs.

This venerable monument is surrounded by an elliptical plateau, at the extremities of which are two magnificent fountains, dedicated, one to Maritime, the other to Fluvial, Navigation. They consist each of a circular basin, 50 feet in diameter, out of which rise two other smaller basins, one above the other, the diameters of which are 20 feet and 12 feet respectively. The lower one is ornamented externally with twelve coupled pedestals; the middle basin is supported by an hexagonal base, at each face of which a figure, nine feet in height, is seated, with its feet on the prow of a vessel, and separated from each other by spouting dolphins, while water is thrown up into it from Tritons and Nereids swimming and holding fish in the basin below; the upper basin has its base surrounded by three upright figures of children and swans spouting water. In the Maritime fountain, the figures supporting the middle basin represent the Ocean and Mediterranean, by Debay; the Genii of the Common and the Pearl Fisheries, by Desbœufs; with those of the Coral and Shell Fisheries, by Valois. The figures of the upper basin, representing the Genii of Astronomy, Commerce, and Maritime Navigation, are by Brian. In the Fluvial fountain, the lower figures are the Rhine and the Rhone, by Gechter; the Genii of Flowers and Fruits, by Lanno; of the Vintage and the Harvest, by Husson. The upper figures, by Feuchères, are the Genii of Agriculture, Manufactures, and Fluvial Navigation. The Tritons and Nereids are by Moine, Elschouet, and Parfait. The lower basins are formed of polished stone,

(1) The obelisk of the Vatican at Rome weighs 900,000 lbs.

(2) For a full description of this monument, the reader is referred to the "Notice Historique, Descriptive, et Archéologique sur l'Obélisque de Luxor," published by Firmin Didot.

incrusted with marble, and the rest of each fountain is in iron, coloured to represent bronze for the figures, while the ornaments and accessories are gilt. The water of these fountains comes from the Canal de l'Oureq.<sup>(1)</sup> Instead of forming an interruption between the Tuileries and the Champs Élysées, the Place de la Concorde seems to prolong the dependencies of the palace, and derives great beauty from the objects which surround it. The terraces of the garden of the Tuileries bound it on the east; and the Champs Élysées lie on the west. On the north are seen two spacious and magnificent edifices, which, divided by the rue Royale, afford a view of the Madeleine, and to the south are the Pont Louis XVI. or de la Concorde, and the Chamber of Deputies. Along the left bank of the Seine is a line of magnificent edifices, and beyond the Chamber of Deputies appears the splendid dome of the Invalides. The two edifices on the north side are each 288 feet in length; and the rue Royale, which separates them, is 90 feet wide. The fronts are terminated by two projecting pavilions, between which, on the ground-floor, is a gallery formed by arcades. From this basement rise 12 Corinthian columns, surmounted by an entablature and a balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment, above which rises a cluster of armour. At the first storey is a second gallery behind the columns. The tympanums of the pediments are adorned with bas-reliefs. These structures were erected by Potain, after the designs of Gabriel; and the aim of the architect appears to have been to rival the production of Perrault in the colonnade of the Louvre. The building nearest to the garden of the Tuileries was formerly occupied as the *Garde-Meuble de la Couronne*, and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the minister of marine and colonies, who still dwells in it. Upon the summit of the roof a telegraph has been erected to correspond with Brest. The building on the opposite side of the rue Royale is inhabited by private families. The events that have rendered the Place de la Concorde famous are so identified with it, that we shall mention the principal ones in chronological order:—

(1) The last embellishments of the Place de la Concorde have cost the city of Paris nearly 900,000fr.

**MAY 30, 1770.**—During the rejoicings at the marriage of Louis XVI. a fatal accident occurred, after a discharge of fireworks, from the people rushing towards the rue Royale, where the ground was broken up for building, and trampling to death or otherwise mortally injuring 3,000 persons.

**JULY 12, 1789.**—An accidental collision between the Prince de Lambesc's regiment and the people took place here, and became the signal for the destruction of the Bastille.

**JAN. 21, 1793.**—Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine :—July 17, Charlotte Corday ; Oct. 2, Brissot and 20 of his colleagues ; Oct. 16, Marie Antoinette, consort of Louis XVI. ; Nov. 14, Louis Philippe Joseph Egalité, Duke of Orleans ; March 25, 1794, the Hebertists, Maratists, and Orleanists ; April 8, the Dantonists, including Danton, Camille Desmoulins, etc. ; April 16, the Atheists, composed of Bishop Gobel, Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hebert, etc.—May 12, Elizabeth Philippine Marie Helène of France, sister of Louis XVI. ; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others ; July 29, 70 members of the commune of Paris ; July 30, 12 other members of the commune. From Jan. 21, 1793, to May 3, 1795, more than 2,800 persons were executed here.

**APRIL 10, 1814.**—The Russian, Prussian, and Austrian armies were reviewed, and Te Deum was sung at an altar in this Place.

**THE CHAMPS ÉLYSÉES.**—This tract of ground was formerly covered with small detached houses in the midst of gardens, meadows, and arable land. In 1616, the queen mother, Marie de Médicis, having purchased part of the ground, had four rows of trees planted so as to form three roads, which were closed at the extremities by iron gates. This plantation being intended exclusively for that princess and her court, when she wished to take an airing in her carriage, it assumed the name of *Cours la Reine*, which it still retains. The drive extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, forming several walks interspersed with grass plats. The new promenade was at first called *le Grand Cours*, to distinguish it from the *Cours la Reine* ; but a few years after it was named *Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called the Palais de l'Élysée Bourbon, complained

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the Place and the horses of Marly ; that for Marie Antoinette, midway between the centre of the Place and the gate of the Tuilleries.



to the Marquis de Marigny, superintendent of the royal buildings, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, squares, and circles were formed, and restaurants and cafés erected. At the same time, in order to render the point of view from the palace of the Tuileries more extensive, the ascent near the Barrière de l'Étoile was lowered, and the road reduced to its present gentle slope. From 1777 to 1780, the Champs Élysées were the most fashionable promenade in Paris, being the resort of the most beautiful and elegantly-dressed ladies of the capital. A solitary avenue was called *Allée des Veuves*, in consequence of its being thronged in the afternoon by the carriages of rich widows, who sought at the same time to take the air and assuage their grief. At that period no widow ventured to appear in deep mourning in the public walks. At present, the *Allée des Veuves* is deserted. In 1814, a Cossack camp was established in the Champs Élysées; and in 1815, the English encamped there. In 1818, the walks of the Champs Élysées were improved, and young trees planted to replace those destroyed during the period of the camps. At this time an opening was made which affords a fine view of the Hôtel des Invalides from the high road. A suspension bridge forms a communication between the Champs Élysées and the Esplanade des Invalides. A company was formed for constructing in the Champs Élysées, on the side towards the Seine, a new quartier, to be called *Quartier de François I.* The speculation proved to be a bad one, and the works, begun in 1823, have proceeded very slowly. Four streets open into a place, called *Place de François I.*, in the centre of which will be a *château d'eau* and a fountain, ornamented with the statue of Francis I. At the corner of the street opening into the Cours la Reine is a house in which have been used the ornaments of the front of a country-seat which Francis I. built at Morets, near Fontainebleau, in 1572, for his sister Margaret, and which were sculptured by Jean Goujon. The Champs Élysées are bounded on the north by the Faubourg St. Honoré, on the south by the Cours la Reine, on the east by the Place de la Concorde, and on the west by Chaillot and the Faubourg du Roule. Their length from the Place de la Concorde to the Barrière de l'Étoile, at the opposite extremity, is about

1¼ mile; their breadth at the eastern boundary is 373 yards, and at the western 700 yards. They are divided by the Neuilly road, the axis of which is the same as that of the grand walk of the garden of the Tuileries. This road, planted with trees, which form wide walks on each side, is prolonged in a straight line to the barrier, and from thence to the bridge of Neuilly. The public fêtes take place in the Champs Élysées. That part of the Champs Élysées which lies to the right, on entering from the Place de la Concorde, is more particularly devoted to the promenade. On the left are players at bowls, skittles, balls, etc. Nothing can present a more lively scene than the Champs Élysées, in the evening, during the summer season, particularly on Sundays. The great exhibition of arts and manufactures, which takes place in the capital once every five years, was held in a temporary building in the square of the Champs Élysées, on the southern side, in 1839. At the Rond Point is the Salon de Mars, where the votaries of the dance are found in throngs; and whilst on each side of the grand avenue the different amusements usual at fairs may be enjoyed, itinerant instrumental and vocal performers enliven the walks. On the southern side, towards the river, and opposite the Invalides, a handsome stone building has been erected for the exhibition of panoramic views, and a temporary theatre is generally formed every summer on the northern side for the equestrian performances of the company of the Cirque Olympique. Great improvements and alterations are intended to be made in the Champs Élysées by the city of Paris, but the plans are not yet definitively fixed on.

The annual *Promenade de Longchamp*, which takes place in the Champ Élysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week, originated in the following manner:—In the Bois de Boulogne, an abbey, called *Abbaye de Longchamp*, was founded in 1261, by Isabella of France, sister of St. Louis, which attracted little notice till the middle of the eighteenth century, when the melodious voices of the nuns excited the attention of amateurs. The church of the abbey became frequented, and in Passion week, it was the resort of the fashionable circles. The attendants were dressed in the most splendid attire, and as the collections made were very considerable, and it was supposed it might be still augmented, the principal singers of the Opera-house were solicited to lend their aid in chanting the la-

mentations and *tenebræ*. When the empire of fine voices had passed away, the church of Longchamp was deserted, but the Parisians still flocked to the Bois de Boulogne, where the *haut ton* displayed their costly attire and splendid equipages; and after the 18th Brumaire, the promenade of Longchamp was resumed, notwithstanding the abbey had been destroyed. The number of equipages seen at Longchamp is very considerable; the carriages proceed up the road on one side, and down on the other; the centre is reserved for royal carriages, and those of the ministers, foreign ambassadors, and other high personages.

On leaving the Champs Élysées, at the extremity of the Cours la Reine and the Allée des Veuves, the visitor will find on the Quai de Billy the *Pompe à feu de Chaillot*, a building containing a steam-engine for supplying the fountains of different parts of the capital with water from the Seine. It was erected in 1778, by Messrs. Périer, and contains an engine of Bolton and Watts's construction. The water is taken from the middle of the river, and about 150,000 cubic feet are supplied by it in 24 hours. A steam-engine manufactory and iron-foundry, the first of the kind established in France, which once belonged to M. Casimir Périer, and gave employment to 500 workmen, formerly existed here; it was given up not very long ago.

A little further on, in the same direction, is a large and handsome building, erected on the site of the royal manufactory of mosaic ornaments, which existed here for many years, but is now abolished. The present edifice serves as a general bakehouse and magazine for provisions for the garrison of Paris.

Beyond the buildings of Chaillot, on the hill side, opposite the Pont d'Iena, are some terraces and roads cut in a regular form and planted. The open space of ground to which they lead, once part of an enclosure belonging to the *Dames de Ste. Marie*, was intended to serve as the area of a palace, to have been built entirely of marble, for the king of Rome.

Returning from hence, the visitor will come to

ST. PIERRE DE CHAILLOT, 50, rue de Chaillot, 3rd district church of 1st arrondissement. The oldest part of this edifice is the choir, which is of the 15th century. It is octagonal, and its vaulting-ribs are tied together by a well-sculptured pendant. With the exception of a good head of Christ and

some paintings by Dubufe and Smith, the rest of this little church contains nothing remarkable.

Beyond this, near the Avenue de Neuilly, is the

INSTITUTION DE SAINTE PÉRINE, grande rue de Chaillot.—This house was an ancient monastery, called Abbaye de Ste. Périne, which was suppressed in 1790, and in 1806 was converted into an asylum, by M. Duchaila, for aged persons of both sexes who have a small fortune. The Empress Joséphine was a great benefactress of this institution. The number admissible is 180, and no person can enter under 60 years of age; the total number admitted during 1837 was 54. Admission is granted either on the single payment of a fixed sum, or the annual payment of 600fr,

The CHAPEL MARBŒUF (Church of England) is at the Hôtel Marbœuf, on the right hand side of the rue de Chaillot, near the Champs Élysées. It was established in 1824; it is a very commodious and comfortable place of worship, and is attended by a most numerous and highly respectable congregation. The hours of divine service are 11 in the morning, and 3 in the afternoon. The minister is the Rev. R. Lovett.

At the summit of the hill, to which the Avenue de Neuilly leads from the Champs Élysées, is the

ARC DE TRIOMPHE DE L'ÉTOILE.—The idea of this magnificent monument originated with Napoleon, and the order for its erection was given by a decree of Feb. 18, 1806. The Emperor had entrusted MM. Raymond and Chalgrin with the forming of the plans for the building which he contemplated, and the designs of the latter architect were chosen in 1809. M. Chalgrin, however, only lived to carry his plans into execution as far as the cornice of the base, and died in 1811. Much difficulty had been experienced in the formation of a proper foundation for so enormous a superstructure; it was laid 25 feet below the surface, and was made by layers of stone, so placed that the joints of the one layer were covered by the solid parts of the stones immediately above it. The first stone was laid on the 15th Aug. 1806: and, it is curious to remark, without any accompanying ceremony. Some of the workmen, it is said, had the following inscription carved upon one of the stones. “*L'an 1806, le quinzième d'Août, jour de l'anniversaire de la naissance de sa majesté Napoléon le Grand, cette pierre est la première qui a été posée. Le Ministre de l'Intérieur, M. de Champagny.*” On the marriage

of the Emperor with Maria Louisa, and her triumphal entry into the capital, there was an immense model in wood and canvas of this arch temporarily erected here and brilliantly illuminated. After 1811, M. Goust continued Chalgrin's plans as far as the impost of the great arch; but in 1814, the works were entirely suspended, and the intention of abandoning them was for a time entertained during the first years of the Restoration. In 1823, however, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and MM. Huyot and Goust were charged with the completion of it. Other arrangements were subsequently made; a superintending committee of four architects was appointed, and the edifice rose to the architrave of the entablature. In 1828 M. Huyot, who had resumed the sole direction of the works, finished the entablature, and the pointed vaulting of the interior that supports the upper platform. After a short suspension of the works, occasioned by the events of 1830, the Government decided that the original destination of the monument should be retained, and in 1832 M. Blouet was commissioned to conduct the whole to a speedy termination. The sculptures were at the same time commenced, and the labours of the architect and the artists were unremitting until the whole was completed in July 1836, with the exception of a crowning *acroterium*, or else a group of sculpture, which, it is said, is to be placed on the platform at the summit. The total cost was 9,651,115 fr., or £386,044. The stone with which the external parts of this monument were erected came from the fine quarries of Château Landon, in the department of the Seine et Marne; it is capable of receiving a good polish, and is the same as that used for the Madeleine. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, on each side of which piers of unusual solidity rise to support a bold entablature and an attic. The arch and piers are pierced by a transversal arch, 57ft. high and 25ft. wide; and the total height of the whole edifice is 152ft., while its width and thickness are 137ft. and 68ft. respectively. The principal faces of the building are towards the Champs Élysées and Neuilly; the lateral ones towards Passy and Roule. Each of the piers of the principal faces is ornamented with a projecting pedestal, supporting groups of figures, partly engaged in the surface of the monument. The impost of the main

arch runs in a bold cornice all round the four sides; the spaces between which and the frieze of the general entablature contain compartments filled with *alti-rilievi*. The frieze is entirely occupied with sculpture, and the cornice above it, which is of unusual boldness, has large lions' heads projecting from it at frequent intervals. The attic, also, crowned by a cornice and entablature edged with masks, is divided into compartments by short masses like pilasters, each of which bears a laureated sword, while the intervening compartments have in their centres a circular shield, bearing the name of some great victory. The vaults of all the arches are divided into richly-sculptured rectangular compartments, each filled with an architectural flower; and the spandrels are adorned with colossal allegorical figures. The internal sides of all the piers are charged under the great arch with the names of victories, under the transversal arches with the names of generals; and in the latter case, these lists of honour are surmounted by compartments filled with allegorical groups. The northern pier of the eastern principal face bears on its pedestal a group representing the departure of the army in 1792. The Genius of War summons the nation to arms, and warriors of different ages, and in different costumes, are arming and hastening to battle. The dimensions of this and of all the corresponding groups are in total height 36ft., and each figure 18ft. This group is the work of M. Rude, and is the most striking as well as the best executed of the four. The southern pier of the same front has the triumph of 1810, represented by Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. This is by M. Cortot, and is justly admired for the dignity of the composition, and for the admirable portrait of the Emperor. On the western front, the group of the southern pier represents the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior behind him is falling killed from his horse, and the Genius of the Future flits over and encourages them to action. That on the northern pier is the peace of 1815: a warrior is seen sheathing his sword; another, more aged, is taming a bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva, crowned with laurels, sheds over them her protecting influence. These two groups by M. Etex,

though very good, are by no means equal to those on the eastern side. (1) The principal ornaments of the arch are the *alti-relievi* of the compartments above the impost-cornice, which constitute as fine a series of historical sculpture as was ever affixed to any monument. All the groups just described, as well as those which are on the inner sides of the arches, are in antique costumes, being purely allegorical. These, on the contrary, are rendered doubly valuable, by being faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre, sen., and is the most highly finished of all the sculptures of the monument. The group of Turks is peculiarly excellent. The dimensions of these compartments give about 9ft. to the height of the principal figures. The northern compartment of the same side is filled with a group of the death of Gen. Marceau, by M. Lemaire; this is the least effective of the series. Above the arch and impost-cornice of the northern side of the monument, is a magnificent composition, the battle of Austerlitz, by M. Gechter. On the western front, the northern *alto-relievo* is the taking of Alexandria, by M. Chaponnière. The figure of Kleber which it contains is the *chef-d'œuvre* of the whole edifice. The southern corresponding group on the same side is the passage of the bridge of Arcola, by M. Feuchère. On the southern side of the building, the compartment answering to the battle of Austerlitz is the battle of Jemmapes, by Marochetti. The composition of this magnificent piece of sculpture is very able: the animation of the various groups, and the admirable perspective that is observed in it, constitute one of the most wonderful pictures in stone that have ever been executed. Behind General Dumouriez is a portrait of the King, at that time Duke de Chartres. The figures of Fame in the spandrels of the main arch on each side are by M. Pradier. They are 18ft. in height. The frieze is occupied on the eastern, and on half of the northern and southern sides, by the departure of the armies. The deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch, 1790-2, included in this composition. The

(1) It will give an idea of the general scale of remuneration given to the sculptors employed on this great monument to know that M. Etex was paid 140,000fr. for these two groupes.

corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to France regenerated. This long composition is the work of several artists—MM. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of bucklers, inscribed each with a victory, on the attic above the entablature, thirty in number, begins with that of *Valmy*, and ends with that of *Ligny*. The spandrels of the transversal arches are filled with figures, representing the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively : and, on the interior spandrels of the same arches, the artillery and the marine, by Messrs. de Bay and Seurre, junior. Under the main arch are the names of 96 victories. The allegorical groups under the lateral arches, consisting of figures of Victory and Genii, are intended to represent the conquests of the armies of the North, East, West, and South ; the names of the Generals corresponding to each are placed beneath, and altogether are 384 in number. Within the monument, staircases in each pier conduct to vaulted rooms over the principal arch, placed in 3 series above each other : the uppermost having a vaulted roof formed by a pointed arch. The use of these apartments is not yet decided on. From the platform above, one of the finest views of Paris and its environs is to be procured. The whole is surrounded with a circular area, bounded by many handsome posts and naval chains, and is lighted by bronze lamp-posts and gas-tubes. The guardian of the monument is an old soldier of Napoleon's, and still wears his uniform. It is difficult to find terms sufficiently energetic to express one's admiration of this grand national work ; it is worthy of the Emperor and of the armies of France ; while to have finished it, and to have adorned it, is the peculiar honour, as it is the result of the patriotism, of King Louis Philippe. It is open from early in the morning till dusk.

From the Arc de l'Étoile, the Avenue de Neuilly leads to the village of that name ; and at about half a mile's distance on the left hand is the Porte Maillot, one of the principal entrances to the Bois de Boulogne. (See *Promenades*.)

The stranger will now do well to pass through the new quartier Beaujon, with its villas and gardens, into the rue du Faubourg du Roule. He will there find, at No. 59, the

CHAPELLE DE BEAUJON, 4th district church of 1st arron-



dissement, erected, in 1780, at the expense of Nicholas Beaujon, receiver-general of the finances. It was built after the designs of Girardin, and dedicated to St. Nicholas. The edifice is small and plain, containing nothing remarkable. Behind it are the house and grounds that formerly belonged to the founder of the chapel. His property, which was very extensive, he left almost entirely to the hospital known by his name; and the house and grounds, after having been enjoyed by his legatees for 50 years, have lately, by the terms of the will, reverted to the same splendid foundation.

The HÔPITAL BEAUJON stands on the opposite side of the street, and was founded, in 1784, for 24 orphans of the parish du Roule, 12 boys and 12 girls, for whose support he endowed it with an annuity of 20,000 livres. By a decree of the Convention, this orphan asylum was converted into an hospital for the sick, and took the name of Hôpital du Roule. The council-general of hospitals has restored it to its former name, but not to its primitive destination. The different parts of the Hôpital Beaujon, which was built after the designs of Girardin, are well distributed, solid, and tastefully decorated. The building is 96 feet in length, by 144 in depth, not including a new wing lately erected in the garden, and consist of a ground floor, two storeys above, and a third in the roof, containing 286 beds for the sick of both sexes. The total number of patients admitted during 1837 was 3,142, and the average mortality was 1 in 9.64.—Physicians, Messrs. Renaudin and Martin-Solon; Surgeon, M. Marjolin. The ground floor is devoted to convalescents, the kitchen, refectories, baths, and offices; the upper stories are divided into wards for the sick. The patients are of the same class as those at the Hôtel Dieu, and are attended by the Sœurs de Ste. Marthe. The days for admitting the public are Sundays, Tuesdays, and Thursdays, but strangers may visit it every day on showing their passports, and an inspection of this well-ordered establishment will be highly gratifying to every friend of humanity.

Behind this hospital and its grounds is the PARC DE MONCEAUX, 4, rue de Chartres, faubourg du Roule. In this park, planted in the English style, an edifice was built in 1778, under the direction of M. Carmontel, for the Duke of Orleans. The National Convention decreed that Monceaux should not be sold, but preserved for various establishments of public utility, Napoleon, at his accession to the throne,

presented it to the arch-chancellor Cambacérès; but the latter, finding that to keep it up an immense expense was occasioned, restored it to the donor four or five years afterwards. Napoleon then annexed Monceaux to his private domains, and upon his fall, in 1814, Louis XVIII. restored it to the Duke of Orleans. This spot is well worthy of the traveller's visit; it is tastefully ornamented with grottos, ruins, etc., and tickets of admission may be obtained upon applying, by letter, to *M. l'Intendant de la Liste Civile*, 9, *Place Vendôme*.

In the rue du Faubourg du Roule, the KING'S STABLES, for riding-horses, and for the keeping of state carriages, etc., will be perceived on the right hand. A handsome building, with Tuscan columns, surrounds two courts, and was erected in the time of Charles X. Apply for tickets by letter, at the porter's lodge, to *M. le Premier Écuyer du Roi*. Nearly opposite is

ST. PHILIPPE, 2d district church of 1st arrondissement. This church, begun in 1769, after the designs of Chalgrin, and finished in 1784, may be ranked among the productions which do honour to the French school. The portico is formed of 4 Doric columns crowned by a pediment, which is ornamented with an alto-rilievo representing Religion. In the interior, 16 columns of the Ionic order separate the nave from the aisles. The plan is that of the ancient basilics; the length is 156 feet and the breadth 78. It contains several good pictures.

The MARCHÉ DU ROULE is on the opposite side of the street, consisting of passages lined with small shops.

The STABLES OF THE DUKE OF ORLEANS are in the rue de Montaigne; for admission apply at the Porter's Lodge.

At the upper end of the rue de Miromesnil, leading out of the rue du Faubourg St. Honoré, is the

ABATTOIR DU ROULE,—begun in 1810, after the designs and under the direction of M. Petit Radel. It occupies a space of 222 yards in length, by 131 in breadth. It is needless to enter into a description of its interior, since all the Parisian Abattoirs are alike, and the examination of the largest, that of Popincourt, will suffice for all the rest.

On the Plaine de Monceaux, are many new streets traced out, and some of them partly erected. From its high and airy situation, this may some day become one of the best quarters of Paris. It is traversed by the St. Germain Rail-road.

From hence, the visitor will return to the

**PLACE BEAUVEAU.**—This place forms a semicircle, the diameter of which is in a line with the rue du Faubourg St. Honoré. The central building is the Hôtel Beauveau, in front of which the Avenue Marigny extends to the Champs Élysées.

At the corner of the rue du Faubourg St. Honoré, 59, is the **PALAIS DE L'ÉLYSÉE BOURBON.**—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Evreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs Élysées was added to the garden. At the death of Madame de Pompadour, Louis XV. bought it of the Marquis de Marigny, as a residence for ambassadors extraordinary. In 1773, it became the property of M. Beaujon, the famous banker, who enlarged and embellished it in the most magnificent style. The Duchess of Bourbon purchased it after the death of Beaujon, and occupied it till 1790, the period of her emigration. In 1792, it became national property, and during the most stormy period of the Revolution was used as the government printing-office. In 1800 it was sold, and converted into a garden for public amusements. Murat bought it in 1804, and occupied it until his departure for Naples. It then became the property of the government, and was a favourite residence of the Emperor, till after the events of 1814. In 1814 and 1815, it was inhabited by the Emperor of Russia, and afterwards by the Duke of Wellington. Napoleon returned to it from the Isle of Elba, and all the drama of the *Cent Jours* was acted within its walls. In 1816, Louis XVIII. gave it to the Duke de Berri; and on his assassination it became the property of the Duke de Bordeaux. It now belongs to the crown. The interesting associations connected with this small palace render it one of the most valuable public monuments of Paris. A large court-yard surrounded with stables and other offices, hid from the sight of the inhabitants of the palace, and the front decorated with the elegance and magnificence that prevailed at the time of its construction, give it, though small, an imposing appearance. The garden front is more extensive, showing two wings besides the principal body of the building. The garden itself is laid out in the English style, and contains some trees of considerable growth. Visitors are introduced through a small vestibule to the suite of apartments on the ground floor by a guard-chamber, and a dining-room, 50 feet by 20, ornamented with Co-

rinthian columns. The walls of this apartment are painted by Dubois with landscapes, the figures of which are by Vernet, and were executed for Murat at the time of his inhabiting the palace. Of the views represented, one is the Château de Benrad, on the Rhine, near Dusseldorf, once occupied by Murat; the carriage in the foreground contains Murat's children. The view of the château of Neuilly, at that time also Murat's property, has a female figure in the foreground, which is said to be a good portrait of Mme. Murat, the sister of Napoleon. From one end of this room a small door leads to the west wing of the palace, formerly used as a theatre. The next room into which the visitor is introduced, called the *Salon des Aides-de-camp*, is the apartment where Napoleon used to dine with his family every Sunday. The oval compartments that run round the upper part of the walls used to contain the portraits of his brothers, etc.; they have long been empty. The *Salon de Réception*, into which this leads, formerly served as the council-chamber of the Emperor. A large round table that once occupied the middle of this room, and which witnessed the transactions of that period, still exists, and is shown in an ante-room. Here are two fine vases of Swedish porphyry, 11 feet in height, and of great value. The bed-room, in blue and gold, contains, under a splendid recess, the bed upon which the Emperor last lay in Paris, after the battle of Waterloo. The next apartment was the favourite room of the Emperor, and is still called the *Salon de Travail*; its decorations are extremely elegant, and the Beauvais tapestry, which covers the chairs, is very beautiful. From this the visitor passes through the dressing-room, into a suite of apartments, one of which, now used as a chapel, was the *Dépôt des Cartes Géographiques* of Napoleon, and where General Bertrand and the Emperor used to work together; another leads to the *Petits Appartements*, which contain nothing very remarkable, except a small library fitted up by Mme. Murat, and a *boudoir d'argent*, which is exceedingly elegant. The walls are painted in fresco, and the decorations are all in silver. From the vestibule of entry, the visitor ascends the principal staircase, which is too small for the proportions of the house, and passes through the apartments of the upper storey. These, for the most part, are a repetition of those on the ground floor. Their decorations are not quite so sumptuous, but the mirrors they contain are remark-

ably fine. The library is over the council-chamber, and leads to the bed-room. This beautiful apartment, fitted up in the style of a tent, with hangings of rich yellow silk, was arranged by Mme. Murat, for the reception of her husband after one of his campaigns. The ornaments are all gilt, and the bed, which now stands in the Petits Appartemens, was decorated with helmets and military emblems. This was the bed-room of the Empress Maria Louisa, and witnessed the birth of the daughter of the Duke and Duchess de Berri. Adjoining to it is a suite of rooms for the accommodation of a domestic and a dame d'honneur. The splendid collection of pictures belonging to the Duke de Berri, which formerly adorned the walls of this palace, have been sold in England for the Duke de Bordeaux, since 1830. The palace has a lonely and deserted appearance, but the decorations of its wainscots and ceilings convey an idea of what it must have been in the time of the Emperor, and perhaps even in that of Madame de Pompadour. For permission to visit it, application must be made by letter to *M. l'Intendant de la Liste Civile*, 9, Place Vendôme.

The EPISCOPAL CHURCH, for the use of the British embassy and residents, is in the rue d'Aguesseau, leading out of the rue du Faubourg St. Honoré, and opposite to the house of the British ambassador. It is built in the Flamboyant style of pointed architecture, and the façade, of white stone, is beautifully sculptured. It is plain and elegant in its internal decorations; consists of one aisle, 50 feet high; and is lighted by painted windows at each end, and by three lanterns in the roof. The organ is placed behind the altar, which is ornamented with a fine painting by Annibal Caracci. The pulpit, desks, and seats are of oak. There is a large and handsome gallery for the use of the ambassador, his family, and the members of the embassy. This church was built in 1833, at the sole expense of Bishop Luscombe, the chaplain of the embassy, and after a plan of his own, by M. Vivenel, under the direction of M. Dahlstein, architect. It will hold about 700 persons, and is crowded during the hours of divine service by the most respectable of the British residents and visitors. The service on Sundays is at half past 11 and half past 3 o'clock. The church clerk is Mr. Lemaire, 26, rue Montaigne, faubourg St. Honoré, to whom notice of marriages, funerals, and baptisms may be given. (1)

(1) All places in France where divine worship is performed according

At No. 39, in the rue du Faubourg St. Honoré, is

The BRITISH EMBASSY, formerly the Hôtel Borghèse, the residence of the Princess Pauline, sister of Bonaparte, but now occupied by the British ambassador. It has been purchased by the British government, and is one of the most splendid of the noble mansions of Paris. The office of the British consul is in this hotel.

Returning from thence, the visitor will pass near the

HÔTEL DE LA REYNIÈRE, 1, rue des Champs Élysées. This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It was long occupied by the Russian ambassador, and the Duke of Wellington resided here several times.

The stranger should now proceed at once by the rue de la Madeleine to the

CHAPELLE EXPIATOIRE, rue d'Anjou St. Honoré. The spot upon which this beautiful little chapel is erected was originally a burial-ground dependent upon the parochial church of the Madeleine. Upon the execution of the unfortunate Louis XVI. and his queen, in 1793, they were here interred. It was then purchased by M. Descloseaux, and converted into an orchard, in order to preserve it from revolutionary fury, and to keep the precious remains which it contained as a sacred deposit for better times. The places of the royal graves were carefully marked out by the proprietor, who, it is said, sent annually to the Duchess of Angoulême a bouquet of flowers gathered from the ground beneath which her parents were laid. At the Restoration the ground was purchased of the faithful guardian, and the bodies searched for, found, and transported to St. Denis with the greatest solemnity and pomp. The earth that had contained the royal coffins was carefully collected, and placed where the king had lain; the bones of all the other victims of the Revolution, that could be found on this spot, including those of a great number of the Swiss Guards, were also collected and placed in two large adjacent fosses. Over the whole, an expiatory chapel, with suitable buildings adjoining, was erected by Louis XVIII. A raised platform containing the earth of the principal part of the cemetery, with the bodies before mentioned, is surrounded in the form of a parallelogram by two covered galleries on to the rites of the Church of England, are placed under the direction of the British consuls, subject to the control of the ambassador.

the longer sides, by the chapel and ante-chapel on the shorter. The chapel is in the form of a cross, surmounted by a dome in the centre, and having the ends of three arms of the cross, terminated semicircularly, and capped with domical roofs. The fourth arm is formed by the door-way, and a Doric portico. Within are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab; on that of the latter, are extracts of the queen's last letter to Mme. Elisabeth. Around the chapel are niches with magnificent candelabra, and bas-reliefs with appropriate designs. The whole is finished with great simplicity and good taste. Beneath is a subterranean chapel, where an altar of grey marble is erected over the exact spot where Louis XVI. was buried; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. The vestry attached is for the use of two clergymen, who perform mass here every day. The architects were Percier and Fontaine; the general effect of the whole is solemn, and cannot fail to produce the most interesting associations in the mind of the visitor. The guardian of the chapel, who shows it, resides in the building.

Beyond this beautiful monument are the

BAINS DE TIVOLI, 88, rue St. Lazare. In this establishment are baths of factitious mineral waters of every kind, with commodious lodgings for Invalids, and a fine garden.

Eastward of the Expiatory Chapel is the

COLLÈGE ROYAL DE BOURBON, 9, rue Ste. Croix. The buildings in which this college is established were erected in 1781, after the designs of Brongniart, for a convent of Capuchins. In 1800, the same architect was charged to convert it into a college, to be called Lycée Bonaparte, a name which it bore till the restoration, when it assumed that of Collège de Bourbon. The front is 162 feet in length by 42 in elevation. It consists of a central door-way with columns and a pediment, and of two pavilions at the extremities; one of which, the former chapel of the convent, is now the church of St. Louis. The interior is plain, and of no architectural interest.

THE CHURCH OF ST. LOUIS has only a central with one small lateral aisle: it is a plain building of the Doric order, with a semicircular end, the altar being towards the west. It contains three pictures worthy of remark:—St. Louis visiting his soldiers attacked by the plague; a Flight into Egypt;

and an Adoration of the Magi. In an urn placed on a column of black marble in the baptismal chapel, is the heart of Count de Choiseul Gouffier, the celebrated Grecian traveller.

From hence the stranger may go, by the Chaussée d'Antin, to the Boulevard des Capucines, where he will find the

MAISON ST. FOIX, or HÔTEL D'OSMOND, 8, rue Basse du Rempart, a splendid mansion built by Brongniart, in 1775.

At the end of the whole line of Boulevards, towards the west, is the superb church called

LA MADELEINE.—A church situated in the village of the Ville l'Évêque being found, in the middle of the 18th century, greatly inadequate to the extent of the population in the neighbourhood, Louis XV. ordained, in 1763, the construction of a new parochial church. The spot chosen was the boulevard, opposite the rue Royale, and Constant d'Ivry furnished the plans. The first stone was laid in April 1764, and Constant dying in 1777, Couture junior was charged to continue the construction. The events of 1789 suspended the works till 1808, when Napoleon formed the project of converting this building into a Temple of Glory, dedicated to the grand army. The whole edifice was taken down, and the present structure, in the form of a Roman temple, was commenced by Vignon; the works were again suspended by the events of 1813; but in 1816, Louis XVIII. ordained that the church should be completed and destined to receive monuments to the memory of Louis XVI., the queen Marie Antoinette, Louis XVII., and Madame Elisabeth, while at the same time it was resolved that it should be dedicated to the Magdalene. Since then the exterior has been finished; and the works within are nearly completed. This magnificent church, a splendid specimen of the architectural genius of the age, is raised on a platform twelve feet in height, the interior of which is formed into vaults, and the ascent to which is made, both at the northern and southern ends, by a flight of steps extending the whole breadth of the edifice. The building is constructed on a plan analogous to those of the purest Roman temples, and is surrounded by a peristyle of 52 Corinthian columns, 60 feet in height and 6 feet in diameter, channelled like those of the interior of the Pantheon at Rome, with flat surfaces. Their capitals are 9 feet in height; the distance of their intercolumniations is nearly two diameters; and they are arranged so as to present a line of 18 on each side, and of 8 at each end.



Of these octastyle porticos the southern one is double, having a second row of six columns, those corresponding to the two middle ones of the first row having been omitted for the sake of facilitating the approach to the principal doorway. In the pediment of the southern end is an immense alto-rilievo, by Lemaire, 118 feet in length, by 22 in height, to the apex of the triangular space. It represents the Saviour, at the day of Judgment, with the Magdalene in supplication at his feet, and the good and wicked on his right hand and on his left. The figure of the Saviour, which is the most prominent, and the best of the group, is 17 feet high. Under it, on a tablet in the freize, is the following inscription—

D. O. M. SUB INVOC. S. M. MAGDALENÆ.

The pediment of the northern end is not yet adorned with any sculpture in the tympanum; but behind it, though unseen, a space is left for the bells, four in number, which are worked horizontally. The cornice and entablature are richly ornamented, but are perhaps rather deficient in boldness; and the frieze is unfortunately occupied by a monotonous series of angels holding garlands of fruit and flowers, which are both heavy and inappropriate. The edge of the roof has a line of lion's heads, one over each column, and is itself covered with sheets of zinc, and pierced with sky-lights at the top. The columns stand at the distance of about two diameters from the cell or body of the edifice; and the ceiling of the external corridor thus formed is adorned with architectural flowers in compartments, cut with remarkable boldness. The walls of the cell have the divisions of the stones regularly and deeply channelled; and are pierced with a range of small square-headed niches resting upon a surbasement. A richly-sculptured doorway at the southern answers to a similar one at the northern end, and leads into a vestibule, on either side of which are chapels, one for baptisms, the other for marriages. The doors themselves are of solid bronze, and are noble works of art, 32 feet 2 inches in height, and 15 feet 6 inches in width. They are surmounted by an impost, on which is sculptured an elaborate representation of the Last Judgment. Each of the doors is divided into four panels, in which the commandments are represented by subjects selected from the Bible, and the principal figures in which are each 2 feet in height. A rich frame, or border of oval and arabesque ornaments, beautifully and boldly wrought in

bronze, runs round each door, and they reflect great credit, not only on M. Triqueti, their sculptor, but also on M. Richard, their founder. The interior of this great edifice is not divided into any aisles, but forms an immense hall, with a semicircular termination at the northern end for the reception of the high altar. The inner roof is composed of three circular domes ranging the length of the building, with a semi-dome covering the northern end over the altar, and a circular vault of the same height, covering the vestibule. The only light admitted comes from the centre of each dome, which is left open, and is covered by a sky-light in the outer roof, and from a similar opening over the altar. The pendentives of the domes rest upon detached Corinthian columns, standing in advance of the side walls, and of smaller proportions than those of the peristyle. Three recesses are thus formed on each side, and are occupied each by an altar. A surbasement, 8 feet in height, runs round the whole of the interior; and upon it ranges of small Ionic columns form a colonnade below, and support a gallery above. In the middle of each division of this colonnade, over each altar, is a niche surmounted by a pediment for the reception of a statue. The level of the floor of the interior is the same as that of the external porch and peristyle; but the spaces between each of the large projecting columns are raised above the floor; and the high altar, which is still more elevated, is approached by a flight of several steps. A white marble balustrade runs round the whole church, on the edge of the surbasement separating the altars from the central part of the edifice. The roof is studded with regular compartments of sculptured flowers, which together with the mouldings are all exquisitely wrought by Messrs. Derre of Brussels; they are richly painted and gilt, as well as the capitals and cornices of the interior; and the magnificent effect thus produced must be seen to be duly appreciated. The most striking parts of the internal decoration of this splendid temple are the paintings on the walls. Of these, the most considerable, and, in many respects, the most remarkable, is that on the domical vault, over the high altar, by Zeigler. The intention of the artist has been to represent, by personages, the events which have principally contributed to propagate and maintain the Christian religion. The Magdalene is seen at the feet of the Saviour, who is surrounded by the

Apostles and Evangelists. On the right hand of the Saviour, descending in a semi-circle to the lower part of the picture, are ranged all the personages who have illustrated the Church of the east; on the left hand those of the west. Thus, on the right, immediately after the apostles, are seen the Emperor Constantine, St. Maurice, St. Lawrence, and St. Augustin. Next to them succeeds the epoch of the crusades, in which a groupe is formed by Popes Urban and Eugenius, St. Bernard, Peter the Hermit, dressed in white, and preaching the departure for the Holy Land; below these are seen the dukes, counts, and barons of the time, offering up their swords for the holy cause, while a poor old man, who has nothing else to give, sends his three sons to aid in rescuing the holy sepulchre. In front of the group where the Magdalene is placed, is St. Louis on his knees, Godefroy de Bouillon carrying the oriflamme, Richard Cœur de Lion, Robert of Normandy, the old blind Doge Dandolo, who took Constantinople in his 70th year, and, by his side, Geoffroy de Villehardouin, the historian of the crusade. The state of the Greek Church from that period down to the present day is characterized by numerous figures, and particularly by those of some modern Greeks, to intimate its present condition. The history of the western Church is indicated by the Saints of Cologne, and St. Symphorian, the first martyr of Gaul; St. Catherine, and the shade of Asuerus, the wandering Jew: Clovis receiving baptism, and Ste. Clotilde on her knees, form part of this group. On a cloud corresponding to that where St. Louis kneels, is Charlemagne, with his secretary bearing the capitularies, and the envoy of Haroun-al-Raschid offering the keys of the Sepulchre. Beneath him are Pope Alexander III., the Emperors Frederic Barbarossa, and Otho, head of the House of Bavaria. Jeanne d'Arc surrounded by warriors, and Michael Angelo, Raphael, Dante, etc., are also comprised in this portion of the picture. After these come Louis XIII., Cardinal Richelieu, and Henry IV., illustrating the history of the French Church; with the Emperor Napoleon receiving the crown from Pope Pius VII. This vast composition, which is painted with great skill and boldness, is very rich and harmonious in its colouring, and adds greatly to the general magnificence of the edifice. (1) The next paintings to be re-

(1) For a full description of this painting the reader is referred to the little books on the subject, which are to be bought at the door of the church.

marked are those on the semicircular spaces made by the intersections of the domes with the side walls. The subjects of those on the western side of the church are the Magdalene in the desert, by Abel de Pujol; the Magdalene carrying spices to the tomb, by Bouchot; and Christ preaching to the Magdalene, by Schnetz. Those on the eastern side are the Magdalene at the foot of the Cross, by Signol; the Magdalene washing the Saviour's feet, by Leon Coignet; and the Death of the Magdalene, by Couder. All these paintings are works of the highest merit. (1) In the pendentives of each dome is the figure of an apostle, in alto-rilievo, by Rude, Foyatier, and Pradier; and in the compartments of the vaulted roof of the vestibule are the three apostolic virtues of Faith, Hope, and Charity, by Guersent, Lequien, and Brion. The statue of the Magdalene over the altar is by Marochetti; those of St. Clotilde, St. Amelia, and St. Augustin, over the altars dedicated to them, are by Bary, Bra, and Etex, respectively. Over the altar of the holy sacrament is a statue of the Saviour, by Duret. The marble receptacles for holy water are by Moine. The walls and bases of the pillars of the interior, composed of a very fine white stone, are encrusted and inlaid with the most precious French marbles, highly polished, and producing a most sumptuous appearance, while a profusion of marble is displayed on the floor of the edifice, which is paved with it, in variously designed compartments. The pavement of the external peristyle is constructed with almost equal richness. All the stone used for the walls, columns, platforms, etc., was taken from the quarries of Château Landon. Under the vaulted roof of the vestibule, but placed against the wall, is the organ. Behind the surbase-ment, and in the corners of the building, are corridors of communication with the exterior or the galleries, the sacristy, and other apartments, staircases, etc. The internal dimensions of this edifice, exclusive of the thickness of the walls, are 300 feet by 130 in length and breadth, and 90 feet in height. The effect of the exterior is similar to that of the Parthenon at Athens; and the most favourable time and place for viewing it is from the opposite side of the boulevard

(1) The mode of applying these paintings is very durable. A thin coat of fine lime is first applied to the surface of the wall, and one of oil is then added; upon this the painting is made, and the process is equivalent to painting on the stone itself.

early in the morning, or rather by moonlight. The interior, which is certainly one of the most gorgeous in Europe, is grand and solemn, notwithstanding its extreme magnificence; and it rivals in some respects the gigantic splendour of St. Peter's at Rome. (1) It is not yet entirely terminated; and for tickets of admission, application must be made by letter, post-paid, to *M. le Directeur des Batiments et Monuments Publics, au Ministère de l'Intérieur, Hôtel du Quai d'Orsay.*

Facing the north end is the rue Tronchet, the widest and finest street in Paris.

Behind the Madeleine is a small but well-supplied market, and on the esplanade east of the edifice a flower-market is held on Tuesdays and Fridays every week.

In a line with the Madeleine and the Place Vendôme, is the HÔTEL DES AFFAIRES ÉTRANGÈRES, 14, rue Neuve des Capucines.—The office of the Minister for Foreign Affairs was for many years at the Hôtel Galifet, 84, rue du Bac. In 1821, the government purchased this Hotel of the heirs of Marshal Berthier, Prince of Wagram, where the minister now resides, and the business of the Foreign Office is transacted.

Passing by this into the rue de la Paix, one of the cleanest, and widest, of the trading streets of Paris, the visitor will observe on the left the

HÔTEL DU TIMBRE.—The Stamp-Office occupies a part of the Convent des Capucines, from which the adjacent street and boulevard derive their names. It presents a blank wall to the street, and has not the appearance of a public edifice.

Opposite this is a barrack of the *Pompiers* or Firemen.

## SECOND ARRONDISSEMENT.

One of the first objects on entering this arrondissement from the Place Vendôme is the

MARCHÉ ST. HONORÉ, rue du Marché St. Honoré. It was opened in 1809, upon the site of the Convent *des Jacobins*, so celebrated during the Revolution. The buildings consist of four spacious galleries, for provisions of all sorts, with a fountain in the middle of each division. The market is held daily.

The rue Neuve des Petits Champs will lead by the rue Mé-

(1) The cost of this great edifice has not yet been ascertained.

hul, to the place in which is situated the elegant building of the *Théâtre de la Renaissance*. (See *Theatres*, etc.)

By the side of this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor into the rue Neuve St. Augustin; at the western end of which will be found the

FONTAINE DE LOUIS LE GRAND, at the angle formed by the rue de la Michodière and the rue du Port Mahon.—This beautiful fountain was erected in 1712, and rebuilt in 1828. It consists of two columns, having between them a niche, in which is a genius in the act of striking a dolphin with a trident. The capitals, cornices, and entablature, are ornamented with figures of fishes, shells, aquatic plants, etc. The basin, formed of a single mass of stone, is groined to represent an immense shell. The following was the inscription:—

Regnante Carolo X.  
Pristinum fontem angustiore area jam amplificata,  
Communi utilitati urbisque ornameto,  
In majus restituerunt præfectus et ædiles  
Anno M.DCCC.XX.VII.

but the first line of it is now effaced.

On passing up the rue Louis le Grand, the visitor comes to the western end of the Boulevard des Italiens; where he will remark the fantastic front of the *Bains Chinois*. This establishment, besides baths, combines the comforts of a restaurant and café. From hence the rue de la Chaussée d'Antin leads to the rue de Clichy, where, on the eastern side, not far from the barrier, is the new prison for debtors; a plain building, almost entirely hid from the street by a high wall and a simple gateway. (See *Prisons*.)

Beyond this, at 82, in the same street, is the *Jardin de Tivoli*, the best of the public gardens for fêtes, dances, etc. (See *Theatres*, *Gardens*, etc.)

The stranger, by slightly prolonging his walk, and by going outside of the *Barrière de Clichy*, will come into the airy and agreeable suburb known by the name of *Les Batignolles*. On turning to the east, he will arrive at the

CIMETIÈRE DE MONTMARTRE.—This spot was formerly a gypsum quarry; and the irregularity of the ground, resulting from that circumstance, gives it a picturesque and romantic appearance. It was the first established after the suppression of burial-places in the city, and was originally named *Champs de Repos*. The visitor, in making the tour of the cemetery, should ascend the high ground on the right, which

affords an enchanting view of a deep hollow beneath, in which the poplar, the cypress, the lilac, and the honeysuckle flourish over the graves of the mouldering dead. Descending at the extremity of the lofty ground, he arrives at a stone cross, having on the left an elevation on which are handsome monuments of the families of Voyer d'Argenson, d'Agdesseau, de Ségur, and Seveste. He should then keep along the avenue next the wall, at the extremity of which, from the sandy elevation, the common trenches are seen at the outer boundary. By proceeding down one avenue and up the other, always making the stone cross his point of return, he will survey all the monuments in the ground, and his attention will frequently be arrested by epitaphs breathing the effusions of kindred and friendly tenderness. Amidst a vast multitude of simple grave-stones, he will meet with a considerable number of elegant monuments in the form of antique tombs, columns, and small temples, variously ornamented. The most prominent object in the cemetery is a lofty stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is a small tomb erected to the memory of Prince Ernest of Saxe Cobourg, who died at Paris in 1832. A little beyond the stone cross on the left is the Jews' burial-ground enclosed by a wall; it contains some neat monuments with Hebrew inscriptions. The view from hence is exceedingly beautiful. The stranger should not fail to visit this cemetery, as, except Père la Chaise, it is the most picturesque and rich in ornaments. The English visitor's attention, in the course of his perambulations, will frequently be arrested by monumental inscriptions in his native tongue to the memory of his countrymen. The number of tombs is upwards of 2,500.

On returning from this spot, the Barrière Blanche will lead the visitor by the rue Blanche to the *Poste aux Chevaux*, at the corner of the rue Pigale. This large and well-arranged establishment contains a farriery, sheds for fodder, corn, etc., the director's house, and other offices, besides the immense stables. The total number of horses belonging to it is 520. Strangers are readily admitted.

In this part of the town the houses, built in the style of villas, many surrounded by good gardens, and on the hill-side overlooking Paris, form a delightful quarter of the capital.

Eastward of this, at the end of the rue St. Lazare, is

**NOTRE DAME DE LORETTE.**—This beautiful church was commenced in 1823, after the designs of M. Lebas, but was not completely terminated until 1837. It is a good specimen of what may be termed the renewed Roman style; being erected in imitation of one of the basilical churches of Rome, and decorated internally in a manner much resembling some of the sacred edifices of that capital. The building is oblong, having a portico at the southern, and a circular projection at the northern end, with a light campanile rising from the point of internal junction between the choir and nave. Its total external length and breadth are 204 feet and 96 feet respectively. The portico, which forms a beautiful object, viewed from the rue Laffitte, is composed of four Corinthian columns, supporting a pediment, in which are sculptured the Virgin and infant Saviour adored by angels. On the frieze is the inscription :—

**BEATÆ Mariæ VIRGINI LAURETANÆ.**

Over the pediment are the figures of Faith, Hope, and Charity. The principal entrance is by a lofty doorway under the portico; smaller entrances are on each side. Within, the church presents an entrance-porch, a central nave with two lateral ones of less lofty dimensions, and a choir, with a semicircular dome-capped termination. Columns of the Ionic order, beautifully polished and of a delicate dove-colour, separate the principal from the side aisles; the walls are in every part decorated with painted or stuccoed compartments, or else are covered with pictures; the ceilings are all divided into square compartments, separated by richly-sculptured beams, and filled each with a bold architectural flower; the whole being painted in gorgeous colours, and profusely gilt. At the extremity of each side aisle is a chapel; the first on the right hand on entering is the baptistery; the second, that of the Holy Sacrament; the third, on the left hand, is that of the dead; and the fourth, on the same side, that of marriage. Against the external walls in each side aisle are three chapels, dedicated to various saints, and all of them decorated with paintings, composed expressly for them by the first artists of the day. Over the columns and entablature of the nave, the walls of the upper part of the central aisle, between the windows, are covered with eight beautiful paintings descriptive of the life of the Virgin. The choir, which is occupied by handsome stalls, and has its walls incrustured with



various marbles, holds the high altar, supported by columns of the Corinthian order, with gilt bronze bases and capitals. Over the stalls are painted the Presentation in the Temple, by Heim, and Jesus in the Temple, by Drolling. The dome that occurs under the campanile has its pendentives adorned with figures of the four Evangelists, by Delorme; while the semicircular termination of the choir, with its domical capping, behind the high altar, is covered with a groundwork of gold, on which is painted an elaborate Crowning of the Virgin, by Picot. The organ, which is a very fine one, is over the principal doorway; the pulpit is half way down the central aisle; the chairs, railings, and other minor accessories of the church are made with a corresponding degree of elegance, and the effect of the whole interior, when seen from the entrance, is exceedingly rich and gorgeous. It may indeed be said that too much decoration has been lavished on this edifice, and it certainly detracts from the solemn air that ought to predominate in a place of worship. This edifice, which is entirely built of stone from the quarries of Château Landon, including the polished pillars of the nave, cost 1,800,000 fr. in erecting. Service is performed at this church with much ceremony, and the singing, executed in great part by children of the parochial schools, who are educated in this respect on the new system, is remarkably good.

Behind this church there is a new quarter of Paris, called *La Nouvelle Athènes*, well worthy of the stranger's attention, for the elegance of the houses. The rue des Martyrs leads to the

**ABATTOIR DE MONTMARTRE.**—This slaughter-house is situated between the rues Rochechouart, de la Tour d'Auvergne, and des Martyrs, and the wall of Paris. The architect was M. Poitevin, under whose direction it was begun in 1811. It occupies a spot 389 yards in length by 140 in breadth.

The visitor may now descend by the rue Rochechouart, or by the rue du Faubourg Poissonnière, in the latter of which is the large circular laboratory of the French *Gas Light Company*, besides other manufactories. In the rue Montholon, at the eastern end, is

**ST. VINCENT DE PAULE**, district church of the 5th arrondissement. This small chapel contains nothing worthy of notice except the altar-piece, representing the apotheosis of the philanthropist to whom it is dedicated, and who was ca-

nonized in 1737. There is also a portrait of the same personage over the sacristy door.<sup>(1)</sup>

A splendid church, the first stone of which was laid in 1824, on a rising ground in the rue Lafayette, has been erected, and as soon as it is entirely finished will replace the building just mentioned. It consists of a central aisle, with an attic and double side aisles, forming an oblong edifice, the external dimensions of which are 243 feet by 108, and the internal, 198 feet by 102 feet. At the southern end are two lofty towers rising from each side of an ample Ionic portico, with double ranges of columns, which, from the church standing on the brow of a hill, produce a grand effect to any one viewing them from the rue Hauteville or the rue Lafayette. There are 11 Ionic columns on each side of the central aisle, and galleries are constructed over the lateral ones. A painted frieze, 9 feet in depth, is to run above the central columns and along the front of the galleries, representing the subjects of the sacraments, the life of St. Vincent de Paule, etc. An arch, 60 feet in height, serves as a separation of the nave from the choir; the latter of which is arranged in a spacious semicircle, surrounded with 14 Ionic columns. In the midst of this is the high altar. Vestries are constructed at the angles of the building, and chapels dedicated to various saints occupy the side aisles. Behind the choir is the chapel of the Virgin. The front wall under the portico is to be covered with paintings, on plates of lava, after a new invention, representing scenes taken from the Old and New Testaments. The pediment of the portico is to be filled with figures sculptured in alto-rilievo. The architects of this splendid church are Messrs. Lepère and Hittorf. It may be expected to be completed before long. For tickets of admission, apply by letter, post-paid, to *M. le Directeur des Batiments et Monuments Publics, au Ministère de l'Intérieur, Hôtel du Quai d'Orsay.*

Behind this church is a large tract of ground fast covering with houses, called the *Clos St. Lazare*, from its having been once the property of the convent of the Lazarists in the rue du Faubourg St. Denis. An Hospice is also to be constructed here, the expense of which will partly be defrayed by a

(1) A deviation is here made from the limits of this arrondissement by introducing a notice of some of the objects that lie out of it; but this the visitor will find calculated for his convenience; that portion of the third arrondissement which lies north of the Boulevard containing very few objects of interest.

legacy of 500,000 fr., left to the administration of the Hospitals and Hospices. From hence there is a picturesque view of the heights of Montmartre and over Paris.

In the rue du Faubourg Poissonnière, at the corner of the rue Lafayette, is a large stone barrack for infantry; the central compartment of the front of which is ornamented with military trophies. Lower down in the same street, on the western side, is No. 11, the

**GARDE-MEUBLE DE LA COURONNE.**—Formerly there existed near the Louvre a building where the furniture, jewels, etc., of the crown were deposited. In 1760, when the two edifices were erected on the north side of the Place de la Concorde, that nearest the Tuileries was destined to receive these valuable objects. At the Revolution, the articles deposited at the Garde-Meuble were of immense value; but the most costly were dispersed during the troubles of that period. Under Napoleon the building in the Place Louis XV. was devoted to the residence and offices of the minister of the marine, and the Garde-Meuble was established at 6, rue des Champs-Élysées, from whence it was removed in 1826 to the rue du Faubourg Poissonnière. It contains all the superfluous furniture of the crown, which is of great value and elegance, the crown jewels, and other precious articles. An inspection of its contents would be very interesting, both to the antiquary and the general visitor; but it is understood that the public are not admitted, and a permission will be obtained, if at all, only with the greatest difficulty. Annexed to this building is the *Conservatoire de Musique*, and the *Salle des Menus Plaisirs*, a small theatre, the use of which is sometimes granted for concerts and balls.

There are several handsome houses in the rue du Faubourg Poissonnière; particularly No. 60, the gateway of which, flanked by bold Ionic columns, is one of the most stately in Paris. At No. 26, corner of the rue d'Enghien, is another splendid mansion, inhabited by the Director of the Customs; behind it is the Custom-House, with vast warehouses. The rue Bergère, leading to the rue du Faubourg Montmartre, will bring the visitor to the Boulevard Montmartre, on the southern side of which is the pretty little *Théâtre des Variétés*. (See *Theatres*, etc.)

Beyond is the BOULEVARD DES ITALIENS, one of the most fashionable lounges in Paris. On the north side is Tortoni's,

the rendezvous, during the morning and evening, of speculators in the public funds, who congregate off change hours in front of this celebrated Café, and form what is hence called *La Petite Bourse*. Some well-known restaurants, much frequented by the fashionables of Paris, are on this Boulevard. In the rue Lepelletier is the *Académie Royale de Musique*, or French Opera; and on the opposite side of the Boulevard is the rue Favart, leading to the theatre which formerly served for the representations of the Italian Opera Company. This theatre was destroyed by fire in January 1838; it is to be rebuilt. (See *Theatres*, etc.)

Behind the former of these two theatres, in the rue Chauchat, is a large building, roofed with curious elliptical arches, used as a warehouse for the octroi.

The stranger is recommended to examine the fronts of the houses, erected in 1836, 1837, and 1838, on part of the site of the Hôtel Frascati, a celebrated gaming-house, at the top of the rue de Richelieu, which are remarkable for their magnificence, and then to pass, by the rue St. Marc, into the rue Neuve Vivienne, where he will find the architecture of the new houses equally splendid. The richness of their highly-decorated fronts is well worthy of being carefully noticed. The shops of this quarter are fitted up with great elegance and good taste, and in this respect are unequalled by those of any other capital. Of this a proof may be had by the visitor in the *Passage des Panoramas*, which forms a series of arcades that rival the Palais Royal, and which cannot fail of being as strongly attractive to him as they are to the native of Paris.

The rue Neuve Vivienne leads to the *Place de la Bourse*, and in the street of the same name the handsome architecture of the houses, and the elegance of the shops, speak strongly to the prosperous state of commerce in the capital. On the west side of this place is the *Théâtre de l'Opéra Comique*. (See *Theatres*, etc.) In the middle is

THE EXCHANGE, OR LA BOURSE.—The capital of France, though rich in other public buildings, was until within a few years destitute of so useful a building as an Exchange. Meetings of merchants for purposes of commercial intercourse were held regularly for the first time in 1724, at the Hôtel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the Revolution they removed their meetings to the Church des Petits Pères, then to the Palais Royal,

and next to a temporary building in the rue Feydeau. The want, however, of an edifice specially devoted to commercial operations was much felt; and the suppression of the convent des Filles St. Thomas afforded a site in every respect adapted for such a construction. M. Brongniart was charged to furnish plans for an Exchange, and the first stone was laid on the 24th of March, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently resumed, and this sumptuous structure was completed in 1826. Brongniart dying in 1813, the works proceeded under the direction of Labarre. The form of the Exchange is a parallelogram, of 212 feet by 126. It is surrounded by a peristyle of 66 Corinthian columns, supporting an entablature and an attic, and forming a covered gallery, which is approached by a flight of steps extending the whole width of the western front. To the intercolumniations correspond two ranges of arched windows, separated by a doric entablature, and surmounted by a decorated frieze. Over the entrance is inscribed:—BOURSE ET TRIBUNAL DE COMMERCE. The roof of this magnificent edifice is entirely formed of iron and copper. The *Salle de la Bourse* in the centre of the building, on the ground floor, where stock-brokers and merchants meet, is 116 feet in length, by 76 in breadth. It is of the Doric order, and is surrounded by arcades, the basements of which, as well as the sides of the room, are formed of marble. Between the arcades are inscribed, in bronze letters, the names of the principal mercantile cities in the world. The roof, which rises in a coving form, has a large sky-light in the centre. It is remarkably rich in sculpture, and is adorned with monochrome paintings of a grey colour, in imitation of marble bas-reliefs, the figures of which are about 10 feet in height. Their number is 16, five on each side, and three at each end. They were executed by M. Abel de Pujol and M. Meynier. The subjects are as follow:—On the left or north side:—Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the town of Nantes—that of Rouen. In front of the principal entrance:—The city of Paris delivering keys to the God of Commerce, and inviting Commercial Justice to enter the walls prepared for her (1)—the town of Lille—that of Bordeaux. On the

(1) Previous to the Revolution of 1830 the subject of this compartment was Charles X. presenting the New Exchange to the city of Paris.

right:—The Union of Commerce and the Arts giving birth to the prosperity of the State—Africa—America—Lyons—Bayonne. Above the entrance:—The City of Paris receiving from the Nymph of the Seine and the Genius of the Ourcq the productions of Abundance—Strasbourg—Marseilles. All these pictures are of admirable execution and design. The pavement of this hall, which will contain 2,000 persons, is entirely of marble. At the eastern end of this salle is a circular space railed off for the convenience of the agents de change, who alone are admitted within it; there is a communication from it with their hall of business. To the right are rooms for the committee and syndicate of the agents de change, and the courtiers de commerce, as well as the hall of meeting for the latter. On the left a grand staircase leads to a spacious gallery, supported by Doric columns, and to the Hall of the Tribunal of Commerce, with its accompanying chambers and waiting-rooms. The roof of this hall is beautifully painted with suitable designs. From this gallery a corridor, as on the ground floor, extends round the salle, and communicates with the Chamber of Commerce, the Court of Bankruptcy, and other public offices. From hence the best view of the interior is to be obtained. The hours of transacting business are from 1 to 5, but the galleries are open to the public from 9 till 5. The clock under the peristyle is illuminated at night. Ladies were formerly admitted into the Bourse as well as men, but from their excessive gambling in the funds they are not now allowed to enter the building during the hours of business. This sumptuous edifice may well serve as a model for all erections of the same nature: the total cost of its erection was 8,149,000 fr.

The Place de la Bourse leads to the rue Vivienne, where, at No. 18, will be found the Libraries and News Rooms of Messrs. A. and W. Galignani and Co. At this European Establishment is published the daily English Journal, *Galignani's Messenger*, so well known throughout the Continent. Opposite this house is the rue Colbert, leading to the rue Richelieu. A little way down this street, towards the south, on an open space called the Place Louvois, is

A new and neat FOUNTAIN, called by the name of the place. On this spot the French Opera-house formerly stood; but, on the Duc de Berri being assassinated at the door of that theatre in 1820, it was determined that the building should

be destroyed, and a subscription was raised, to which the municipality added a sum, for erecting an expiatory monument on the site. Louis XVIII. refused to sanction this measure, which, however, was carried into execution by Charles X. The Chapel was never finished; it was intended to be very magnificent, and to contain a monument of the Duke. After the revolution of 1830, the works connected with the completion of the building were suspended, and in 1835 this chapel followed the fate of its predecessor, the opera-house. The remains of the edifice having been removed, the site was planted by the Municipality, and in the midst of the area a bronze fountain erected, the estimated cost of which is 100,000 fr. It consists of an ample basin formed of stone, out of which rises a stone pedestal, with bronze bas-reliefs, supporting a basin of bronze, edged with heads, that are pierced for the water. In the centre of this stand bronze figures representing the Seine, the Loire, the Saone, and the Garonne, bearing a basin surmounted by a patera, out of which the water flows, and falls over the figures into the basins beneath.

The long inelegant-looking edifice in front of this Place, on the eastern side of the street, No. 58, is the

BIBLIOTHÈQUE DU ROI.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all the conventual manuscripts, and arranged them in a room attached to the Sainte Chapelle. This collection of books the king bequeathed to several monasteries. From St. Louis to King John, we have no historical notice of any royal library, and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some books that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals, and other religious works, accounts of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. In order that literary persons might

at all times use this library, a silver lamp was constantly burning. This collection was partly scattered and carried away during the reign of Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1,200 livres, and sent the greater part to England. Louis XI. collected the books scattered in the various royal palaces, to which he added several other collections; and, printing having been invented in his reign, he bought all books that were published. The Princes John and Charles d'Angoulême, upon their return from England, after twenty-five years' captivity, founded two libraries, the one at Blois, the other at Angoulême, with books, collected during their residence in England, including most of those carried off by the Duke of Bedford. Charles VIII., in 1495, added to this collection the books he had brought from Naples after his conquest of that kingdom. In 1496, Louis XII. caused the Louvre Library to be transported to Blois, and also added to the collection the libraries of the Sforzi and Visconti, from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1515, Francis I. had the whole transported to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1,890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS. brought from Naples and deposited at Blois by Lascaris. Francis I. transferred the library of Blois to Fontainebleau in 1544. This monarch added greatly to the royal library, and first began the formation of the celebrated numismatic collection; Henry II. decreed that a bound copy on vellum of every book printed should be deposited in the royal library. In 1527, by the confiscation of the goods of the Connétable de Bourbon, the library was augmented; but it suffered considerably from the Ligueurs, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Collège de Louis le Grand), which was left unoccupied by the Jesuits, who had recently been expelled from France. That order being recalled in 1604, their college was restored, and the king's library transferred to a room in the convent of the Cordeliers. Under Louis XIII. the royal library was enriched by many valuable collections,



and removed to a spacious house in the rue de la Harpe; it then consisted of 16,746 volumes in manuscript and printed books. During the reign of Louis XIV., and the administration of Colbert and Louvois, the treasures of the royal library were augmented beyond any thing previously known; at the same time it was rendered accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV. formed the design of transferring the library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily augmented by presents, purchases, etc., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Louvois had formed the determination to establish the royal library in the Place Vendôme, but his death defeated the project. Under the regency of the Duke of Orleans, the treasures of the library continuing to increase, and the houses in the rue Vivienne being found inadequate, a resolution was formed to remove them elsewhere. In the rue de Richelieu the immense hotel formerly occupied by Cardinal Mazarin embraced the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve des Petits Champs, and the rue Colbert. Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de la Meilleraie, constituted him his sole heir and residuary legatee, upon condition of bearing his arms and name. Upon the death of the cardinal the palace was divided. That part towards the rue de Richelieu came into the possession of the Marquis de Mancini, nephew of the cardinal, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve des Petits Champs, fell to the share of the Duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent, and given to the India Company. The exchange was afterwards established there, and subsequently the royal treasury, where the latter remained till 1829, when it was removed to the new structure in the rue de Rivoli. Upon the failure of Law's financial system, in 1721, the Hôtel de Nevers, in which his bank had been established, being left unoccupied, the regent determined to make it the seat of the royal library, which was accordingly transferred thither from the houses in the rue Vivienne; and there it has remained ever since, the buildings of the Hôtel de Mazarin having been annexed to it, upon the

removal of the treasury. Its stores were greatly augmented under Louis XV., at whose death the number of printed volumes amounted to more than 100,000. Upon the suppression of the monasteries at the Revolution, all the manuscripts and printed volumes contained in them were transported to the library, which took the title of *Bibliothèque Nationale*. The number then added is computed at nearly 100,000 volumes. Whilst Napoleon was first consul, it was enriched by some of the valuable treasures of the Vatican, and other libraries of Italy. Upon the occupation of Paris by the allied armies, in 1815, the greater part of these were restored, and the library, which was then called *Bibliothèque Imperiale*, resumed its name of *Bibliothèque du Roi*. An annual grant is made by the government to the royal library, for the purchase of books, manuscripts, engravings, and antiquities. The building which contains this splendid collection is entirely destitute of ornament on the outside. Its length is 540 feet, and its breadth 130. The front is a plain wall, pierced with windows, most of them now filled up. The entrance leads into a court, 300 feet in length, by 90 in breadth, surrounded with piles of building, which are not without dignity and elegance. They present two styles of architecture, the one that of the ancient Hôtel de Nevers, and the other that of buildings erected about the year 1740. A handsome staircase to the right leads to the rooms open to the public, and the cabinet of medals and antiques. The books are kept in cases with wire grating, which no one is allowed to open except the persons attached to the establishment. The library was formerly divided into five sections, viz.—1, printed books; 2, manuscripts; 3, medals and antiques; 4, engravings; 5, title-deeds and genealogies. The sections are now four, the latter having been suppressed during the Revolution, and since annexed to the section of manuscripts.

The printed works occupy the ground floor, the first floor, and several galleries above, but the rooms of the first floor alone are open to the public. The collection at present consists of 900,000 printed volumes. In 1838 it received an addition of upwards of 15,000 volumes, pamphlets, etc.<sup>(1)</sup> They are arranged in five divisions, as follow:—1, theology; 2, juris-

(1) During 1838 there were printed in Paris 6,603 works in various languages, 976 engravings and lithographic plates, 173 maps, and upwards of 1,000 pieces of music.

prudence; 3, history; 4, philosophy; 5, belles-lettres, according to the usual system published in the *Bibliographie Instructive*, by Debure. Tables, with inkstands, are placed in the middle of the rooms for the convenience of readers and writers, who must furnish themselves with paper and pens. No conversation is permitted. The way to procure a book is to write its title, and hand it to one of the librarians. The tables are filled by persons of all classes, in pursuit of knowledge, and frequently by ladies. In a square room, called *le Petit Salon*, which contains the editions of the 15th century, is a bust of Louis XVIII., in bronze, and in the centre of the transversal gallery, stands the French Parnassus, by Tilton du Tillet, in bronze. At the end of this gallery is a remarkable representation of the pyramids of Ghiseh, in Egypt, and the surrounding country, done on an exact scale, marked upon the plan. In this gallery are busts of Jérôme Bignon, and J. P. Bignon, successively librarians. It also contains a beautiful basin of porphyry, brought from the abbey of St. Denis, and said to have been used at the baptism of Clovis. In the adjoining gallery is a representation of the system of the universe, executed at Milan, by Rouy; and at the extremity is a statue in plaster of Voltaire, seated in an arm-chair, by Houdon, which served as a model for the marble statue in the Théâtre Français. This gallery leads to a room in which are two immense globes, begun at Venice, by Pierre Coronelli, by order of the Cardinal d'Estrées, who, in 1683, presented them to Louis XIV., to whom he had dedicated them. They are nearly 12 feet in diameter, but are more remarkable for their size than for their exactness. The ground floor is filled with modern editions, printed on vellum and large paper, or copies remarkable for their binding. The greatest typographical curiosity in this library is the most ancient printed book *with a date*; it is a Psalter, printed at Mentz in 1457, by Fust and Schœffer. The Bible called *Mazarin*, also in this library, was printed in 1456, with cut metal types.

The manuscripts are deposited in several rooms, and a gallery on the first and second floors, but those of the first floor alone are open to the public. They consist of about 80,000 volumes, in Greek, French, Latin, Oriental, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. After passing through several

rooms, the stranger enters a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved very valuable and curious manuscripts. Among them is a Statement of receipts and expenses under Philippe le Bel, in the 14th century, on waxen tablets; the manuscripts of Galileo; letters from Henry IV. to Gabrielle d'Estrées; the prayer-books of St. Louis and Anne of Britany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures; all beautifully written on vellum, and richly illuminated; the manuscript of Telemachus in Fenelon's own hand; memoirs of Louis XIV., in his own hand; a manuscript of Josephus; a volume of 300 pages containing the names of all the victims of Robespierre, etc. The most ancient manuscripts now existing in this collection are some missals of the fifth and sixth centuries. Among the foreign manuscripts are some Persian, Indian, Arabic, Chinese, and Siamese, remarkable for their beauty. Various specimens of the autography of many of the most celebrated personages of French history are here preserved: of Francis I., Henry IV., Louis XIV., Turenne, Mme. de Maintenon, Voltaire, Racine, Corneille, Boileau, Bossuet, etc.

The *Cabinet of Medals and Antiques*, which forms a distinguished part of this sumptuous establishment, is situated at the extremity of the principal gallery on the first floor. The total number of medals and coins is computed at 100,000. Among them are some which are extremely scarce, and some which are unique. It likewise possesses many of the earliest Roman coins, and specimens of modern medals. Among the antiquities, which are very numerous and valuable, is the superb collection of the Count de Caylus. At the Revolution, all the antiquities contained in the treasury of the Sainte Chapelle and in that of the Abbey of St. Denis were added to this cabinet. It is worthy of observation that, during the disorders and pillage of the Revolution, the royal library, which contained so much metallic treasure, was constantly respected. In the cabinet may be seen many curious Egyptian antiquities, some remarkable objects found in the tomb of King Childeric, the bronze chair of King Dagobert, the famous vase of the Ptolemys, the celebrated cameo representing the apo-

theosis of Augustus, the sword of the Order of Malta, the seal of Michael Angelo, the silver disks found in the Rhône in 1656, called the shields of Hannibal and Scipio, and some antique busts. But the most precious curiosities in the collection are the beautiful antique cameos and intaglios, executed with an exquisite finish, which has not been equalled in modern times. In the cabinet is a marble bust, by Houdon, of the Abbé Barthélemy, formerly keeper of the medals. On the ground floor are some ancient stone monuments (among which is the celebrated zodiac of Denderah), as well as some mummies, papyrus, inscriptions, and other antiquities. In these rooms the archæological lectures are delivered.

The *Cabinet of Engravings* occupies several rooms of the entresol, and is approached by a small staircase to the right, at the angle of the court. About 1576, under the reign of Henry III., Claude Mangis, Abbot of St. Ambrose and almoner to the queen, was the first person who conceived the idea of forming a cabinet of engravings, and he continually added to his collection during the last 40 years of his life. His connection with Marie de Medicis put him much in communication with the Florentines, and he enriched his collection with a considerable number of good Italian engravings. Jean Delorme, physician to the queen, inherited the collection of the Abbot of St. Ambrose, or at least obtained the most valuable parts of it, and it was added to the collection of the Abbé de Marolles, purchased by Colbert in 1667, who placed it where it now is preserved. The abbé's collection was comprised in 440 volumes, containing about 125,000 prints, and to this acquisition were afterwards added others—that of Gaignières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates at present composing the cabinet may be computed at 1,600,000, contained in 6,500 volumes or portfolios. In the two first rooms are exhibited the principal productions of the masters and engravers from the 15th century down to the present time. The 15th century is represented by the works of 16 engravers; among which may be remarked an anonymous piece, of the date 1400, as well as the productions of Mazo Finiguerra, Martin Schouganer, and Israel Van Mechen. The engravers of the 16th century whose works are exhibited here are 14 in number, comprising Albert Durer, Marco Raimondi of Bologna, etc.; besides a piece cu-

rious as being the production of Jean Duret, the first French engraver, born in 1485. Fifty-one engravers, among whom are some of the celebrated painters of Germany and Italy, as well as some French engravers of merit, form the historical series for the 17th century, and their works include some magnificent plates of the age of Louis XIV. The series for the 18th and 19th centuries are too numerous and too well known to need description. Persons desirous of examining some of the volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Caracci, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Rembrandt, Rubens, and Vandyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Duplessis Bertaux, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, and Moreau. In natural history there are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of paradise of Levaillant, the flowers of Prevost, the lilies and roses of Redouté. The portraits, to the number of 55,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The history of France fills 80 portfolios. The topographical collection is very curious and complete, containing about 300,000 articles; the topography of Paris alone occupies 54 portfolios. In the middle of the gallery are tables and chairs, for the convenience of those who wish to inspect the engravings. The attendants are always ready to supply any volume that may be asked for, upon the person applying to one of the librarians.

The royal library is open for students, authors, etc., from 10 till 3, every day, except Sundays and festivals. Visitors are admitted to the library as well as to the cabinet of medals and antiques, and the cabinet of the engravings, from 10 till 3 on Tuesdays and Fridays. The vacation commences 1st September, and ends on 15th October, during which period the library is closed. Literary persons, well recommended, are allowed to have books out of the library.

Further to the south in the same street, at the corner of the

rue Traversière, is the *Fontaine de Richelieu*, erected in 1761, and bearing the following inscription by Santeuil, alluding to Cardinal Richelieu's office of grand master of navigation.

Qui quondam magnum tenuit moderamen aquarum  
Richellius fonti plauderet ipse novo.

A monument to the memory of Molière is intended to be erected on this spot, opposite to 34, rue de Richelieu, the house in which the comic writer is said to have died.

The visitor will now proceed, along the rue St. Honoré, to St. ROCH, 296, rue St. Honoré, parish church of the 2d arrondissement.—The first stone of this church was laid by Louis XIV. and his mother Anne of Austria in 1653; but the works proceeded slowly till 1721, when the Financier Law gave 100,000 livres towards the completion of the edifice, which however did not finally take place till 1740. The original designs of the church were by Lemercier, those of the portal by De Cotte. The front is approached by a flight of steps extending the whole breadth of the church, and famous for many a revolutionary scene transacted on them. The crowd mounted them to see Marie Antoinette led to execution; Bonaparte cleared them with his cannon before his consulate, and in 1830, a stand was made on them against the gendarmerie. The portal is adorned with two ranges of columns of the Doric and Corinthian orders, surmounted by a pediment and cross: it is 84 feet in breadth, and 91 feet in height to the summit of the cross. The body of the church is slightly cruciform, with transepts only a few feet in depth; the length of the nave is 90 feet, that of the choir 69, their breadth 42; aisles with chapels run along each side. The interior is plain, of the Doric order, and has the piers of the arches cased with marble at their bases. On one of the pillars that support the organ gallery is a mural monument erected by the Duke of Orleans, in 1821, to the memory of Corneille, who is buried here; on the other is a similar tablet, containing the names of the benefactors of the church, and distinguished persons buried there, whose tombs were destroyed at the Revolution: among them, that of the celebrated Abbé de l'Épée, founder of the deaf and dumb institution. Two chapels in the eastern aisle, near the entrance, and communicating with each other by an archway, contain the monuments of the infamous Cardinal Dubois, the Dukes de Lesdiguières and Crequi, Mignard, the painter, Le Nôtre, the

planter of the gardens of Versailles, Maupertuis, the Count d'Harcourt, the Maréchal d'Asfeld, etc. The *Chapelle des Fonts* contains a group in white marble of the Baptism of Christ, by Lemoine; and the chapel of St. Louis has a curious picture, presented to it by the knights of St. Louis; in the next, is one of the Virgin appearing to Antonio Botta. The transepts contain 4 statues and two good pictures: one by Vien, the Preaching of St. Denis; the other by Doyen, the Cure of the Mal des Ardens in 1230, through the intercession of St. Geneviève. The choir presents little that is worthy of notice, except a second organ, which, on days of ceremony, alternates with the large and fine-toned instrument over the principal door. Behind the high altar is a monument of cedar of Lebanon, richly ornamented with gilt bronze and mouldings. It rests upon a basement of costly variegated marble, and contains the relics belonging to the church. The divisions in which the relics are classed are formed by fluted columns and pilasters. Behind the choir is the Lady chapel, of an elliptical form, decorated with Corinthian pilasters, and surmounted by a dome painted in fresco by Pierre. On the altar is a group in white marble, by Anguier, which formerly adorned the altar of the Val de Grâce. It represents the infant Jesus in the manger, accompanied by the Virgin and Joseph, and is a fine piece of sculpture. The altar is covered with a beautiful cloth worked with the needle. Four pictures at the entrance to this chapel are worthy of attention, namely, the Raising of Lazarus, by Vien; Christ raising the daughter of Jairus, by Delorme; Christ driving the money-changers from the Temple, by Thomas; and Christ blessing little children, by Vien. In the aisle round this chapel are several pictures, of which those most entitled to notice are, the triumph of Mordecai, by Jouvenet; Christ bearing his cross; Isaiah, by Legendre; and St. John preaching in the wilderness, by Champmartin, a valuable modern painting. Near the sacristy door is a curious little picture, representing the Virgin in glory, and round her 15 scenes of her own life and that of Christ. Immediately behind the Lady Chapel is that of the Saint Sacrement, which is magnificently fitted up in representation of the Holy of Holies of the Mosaic tabernacle: all the ornaments of the Jewish ritual are placed there, and the light of day is excluded by curtains of crimson silk. Still further on is a low vaulted chapel containing the Calvaire,



with a figure of Christ by Anguier, that formerly stood over the altar of the Sorbonne. It contains nothing worthy of remark, except a curious group of the entombment, and a sketch by one of the old masters of the Italian school. This church, though not remarkable for any architectural beauty, is the richest in Paris, and is at present celebrated as being the church of the court; the Queen and the Royal family regularly attend service there, and it is one where the rites of the annual festivals are performed with great solemnity. On these occasions, the music and singing are so remarkably good that the affluence of strangers is very considerable, and often excludes all possibility of entrance.

In the rue d'Argenteuil, behind St. Roch, at No. 18, is the house where Corneille died. It bears a black slab with an inscription, and has a bust of the poet in the court-yard.

The short narrow street which runs from the rue Richelieu, immediately opposite the Théâtre Français to the rue St. Honoré, in an oblique direction, was in ancient days the site of a curious historical event. In the reign of Charles VII., the era of the career of Joan of Arc, the outer walls of Paris ran over the ground now occupied by this street, which is still called *Rue du Rempart*, and touched the ancient gate of St. Honoré. After she had compelled the English to raise the siege of Orleans, she came with the army to besiege Paris, which remained in the hands of the English. The spot in question was chosen as the most favourable for an assault; the Maid of Orleans came to the edge of the ditch in person, and sounded its depth with her lance. In doing this, she was wounded in one, if not both, of her thighs, by a shot from a cross-bow; she, however, would not retire, but continued till night, personally directing the placing of the faggots by which the ditch was to be crossed.

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### THIRD ARRONDISSEMENT.

On entering this arrondissement by the rue Neuve des Petits Champs, the visitor will find on his left the Passages *Vivienne* and *Colbert*; the latter of which is exceedingly elegant, but is not so much frequented as it deserves, being to a certain extent superseded by the former, which is one of the most crowded in the capital. The greater part of the eastern

side of the rue Vivienne was once occupied by the hôtel and gardens of the great Colbert. From hence the visitor will proceed to the

**PLACE DES VICTOIRES.**—This place was formed in 1685, by order of the Duke de la Feuillade, and its construction was commenced by Prédot, after the designs of Mansart. Its form is the segment of a circle, whose diameter is 240 feet. The style of architecture of the surrounding houses is uniform, consisting of a range of Ionic pilasters, resting upon a basement of arcades. In the centre, was a pedestrian statue, in gilt lead, of Louis XIV., in his coronation robes, treading a Cerberus beneath his feet, and crowned by Victory. At the angles of the pedestal, four bronze figures of nations in chains represented the power of the monarch and the success of his arms. In 1790, these figures were removed to the court of the Louvre, and were afterwards transported to the Hôtel des Invalides. The statue was destroyed on the 10th of August, 1792, and the place took the name of *Places des Victoires Nationales*. The bronze bas-reliefs that adorned the pedestal are still preserved in the Louvre. A colossal bronze statue of General Desaix was erected here in 1806, but was taken down in 1814, and melted to form the statue of Henry IV. The present statue of Louis XIV. which was modelled by Bosio, and inaugurated on the 25th of August, 1822, is a work of much excellence. The monarch, habited as a Roman Emperor, though with the perruque of his own age, and crowned with laurel, is well placed on the horse, which is full of vigour and animation. The entire mass, weighing 16,000 lbs., is entirely supported by the hinder legs and tail. The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV., in 1672, and that monarch upon his throne distributing military decorations. Appropriate inscriptions are seen at each end of the pedestal; and the circular marble pavement out of which it rises is surrounded by iron palisades.

At the north-west corner of this place, a street leads to the **ÉGLISE DES PETITS PÈRES, or DE NOTRE DAME DES VICTOIRES**, Place des Petits Pères, 1st district church of 3d arrondissement. This church was erected in 1656, after the designs of P. Lemuet, on the site of one dedicated by Louis XIII. to Notre Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and serving as the

chapel to a community of bare-footed Augustin monks. (1) The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The portal was built in 1739, after designs by Cartaud, and presents pilasters of the Ionic and Corinthian orders. The interior, of the Ionic order, is without aisles, but the nave has on each side 6 richly-decorated chapels. In the last chapels towards the choir which contain handsomely decorated altars, may be seen the small oratories of the superiors of the religious community; and in the first on the left hand is the tomb of the celebrated composer Lulli. Around the choir is some richly-carved wainscoting; above which are nine large paintings by Vanloo, of much merit. That over the altar represents the Virgin seated on a cloud, and Louis XIII. prostrate at her feet offering the plan of the newly-built church; the others relate to the life of St. Augustin. During the Revolution this church was used as the Exchange. The buildings of the convent are now used partly as the mairie of the arrondissement, and partly as a small barrack for infantry.

Opposite is the FONTAINE DES PETITS PÈRES, constructed in 1671. It bears the following inscription, by Santeuil:—

Quæ dat aquas saxo latet hospita nympha sub imo;  
Sic tu, cum dederis dona, latere vellis.

In the rue Notre Dame des Victoires is the immense establishment of the *Messageries Royales*, extending into the rue Montmartre; and nearly opposite to its gate-way, at 144, in the latter street, is the

MARCHÉ ST. JOSEPH, built in 1813 and 1814, on the site of a chapel dedicated to St. Joseph. It is open daily.

Northward of this, and on the same side of the way, is the

FONTAINE DE LA RUE MONTMARTRE, built against a house, ornamented with congelations, and surmounted by a pediment. Immediately beyond this, at 174, is the establishment of the *Messageries Françaises*; and at 176, is the

HÔTEL D'UZES, built by Le Doux, and remarkable for the arch which forms the entrance. It now belongs to Baron Delessert, the banker, and is one of the finest hotels in Paris.

(1) This community was called "Petits Pères," because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antechamber of Henry IV., the king said, "Qui sont ces petits pères-là?" from which time they retained the name.

From hence the stranger will pass on to the Boulevard Poissonnière. On his right hand, at No. 23, will be

The HÔTEL DE MONTHOLON, with a fine front of the Ionic order, but which is now used as a carpet-warehouse.

This Boulevard still preserves the large trees that have adorned it for so many years, and has at all times a picturesque appearance. It joins the Boulevard de Bonne Nouvelle.

Here stands the elegant establishment called the *Galerie du Commerce*, a bazar which for its external arrangement resembles a small Italian palace, and internally is one of the most commodious places of business in the capital. It is divided into three storeys and ranges of well-stored and cheap shops, and is worthy of a visit.

From this Boulevard, the stranger should pass by the rue Poissonnière into the rue Montorgueil, where he will find the Passage du Saumon, the longest in Paris, famous for an insurrectionary fight in 1832, and the *Rocher de Cancale*, one of the most celebrated restaurants of Paris. He will then proceed to the

HÔTEL DES POSTES (*General Post Office*), rue Jean Jacques Rousseau.—This hotel, towards the end of the 15th century, was a large house belonging to Jacques Rebours, procureur de la ville. It was rebuilt by the Duke d'Épernon, and afterwards sold to Barthélemi d'Hervart, comptroller-general of the finances. The latter nearly rebuilt it, and spared no expense to make it a magnificent habitation. It was remarkable for several works of Mignard and Bon Boullogne. This hotel afterwards bore the name of d'Armenonville, till it was purchased by the government, in 1757, for the General Post Office. Great additions have been lately made to the buildings connected with this establishment, and a handsome front erected in the rue Coq Héron. They include several courts, in one of which the mails are arranged, each under its own special arcade, every evening previous to starting. A trap-door and wooden funnel is opened in the floor of the room above, exactly over each particular mail, down which the bags, etc., are shot into the boot of the mail with certainty and regularity. The whole building is well arranged: strangers are admitted into the courts, but not into the offices. It may be added that very great improvements, not only in the arrangement of this edifice, but also in all things that concern the administration of the Post Office throughout France, have

been effected by M. Conte, the present able director in chief, to whose indefatigable zeal and perseverance the public are most essentially indebted. (For postages, etc., see page 13.)

At the eastern end of the rue Coquillière, is

ST. EUSTACHE, parish church of the third arrondissement. —This church, the largest in Paris except Notre Dame, stands on the site of a chapel of St. Agnes, which existed as early as 1213; It was begun in 1532, and finished in 1642. An inscription recording the date of its erection will be found in the south-west corner of the south aisle. It is a cruciform church, having a circular end, intersected by a projecting circular Lady chapel, with double aisles running round both the nave and the choir, the transepts being without aisles, as in the metropolitan church. A small tower rises from the centre of the cross, which was intended apparently to terminate in a short spire: it is now however mutilated, and is used as the station of a telegraph. The portico of the church is of much later date than the rest of the building, having been erected by Mansart de Jouy in 1754, and having lately been completed and repaired. It consists of two ranges of columns, Doric and Ionic, the latter supporting a pediment. At the northern end is a small tower ornamented with Corinthian columns; that at the southern end has never been finished. This harmonizes very badly with the rest of the edifice, which is of that last shade of the pointed style known in France as the *Style de la Renaissance des Arts*, and in England as the *Elisabethan-Italic*. It is the finest specimen of this style in the capital. The arches of the nave, choir, and vaultings are all circular, except in the apsidal termination of the choir, where the lower arches are pointed, and the vaulting ones elliptical. In the Lady chapel, too, there is a bold and very flat elliptical arch at the juncture of its roof with that of the aisles. The arches of the nave and choir are lofty; above them is a triforium gallery with pairs of arched openings, and, above this, large and lofty clerestory windows run round the church. At the northern and southern ends of the transepts are circular windows of ample dimensions. The vaulting of the whole church is elaborate, and the ribs rest upon Corinthian capitals. In the front of the piers, however, the principal vaulting-ribs are continued to the pavement: while on the sides are three series of columns. In the nave the tracery of the windows represents fleurs-de lis, while tha

of the north transept and choir forms heart-shaped compartments. The outer aisles have ample windows, and chapels corresponding to each compartment of the nave or choir. The Lady chapel has been much altered from its original state, and has lost its elaborate pendent and open-worked keystones, which form a remarkable feature of the vaulting of the rest of the church. In this chapel is Colbert's tomb, a sarcophagus of plain black marble, bearing a kneeling figure of the statesman, with two female figures at the base, admirably sculptured by Coysevox. Under the choir is a subterranean chapel dedicated to St. Agnes. A little of the painted glass of the choir remains, but is not good: the interior contains few paintings of any great merit, but has a handsome altar service of silver candelabras, and a very fine-toned organ. The exterior is well known for its elaborate northern and southern door-ways, the mouldings of which bear niches for saints, with small black marble pillars, and are sculptured with the greatest delicacy. Bold flying buttresses resting on double arches support the upper walls of the edifice, and *gargouilles* jut out all around from above the aisles. The interior effect of this church is very striking, and it is well worthy of a protracted examination from the traveller of taste. The total length is 318 feet, breadth at the transepts 132 feet, height 90 feet. Many distinguished persons have been buried here. Among them Voiture, Vaugelas, Lafosse, Homberg, the Maréchal de la Feuillade, Admiral de Tourville, and Colbert. On the principal festivals this church is much thronged by amateurs of fine music.

Behind this church is

The FONTAINE DE TANTALE, at the point formed by the rues Montmartre and Montorgueil.—In a niche with a pediment, and tympanum containing the Imperial eagle, a head of Tantalus is sculptured above a shell, from whence water falls into a rich vase, and thence into a semicircular basin.

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#### FOURTH ARRONDISSEMENT.

The stranger may enter this arrondissement by the Palais Royal, where he will begin by the rue Montesquieu, and the Passage Véro Dodat, one of the best in Paris. This will lead him to the great establishment of the diligences of *Laffitte*,

*Caillard, et Cie.*, rue de Grenelle. He may pass through this into the rue St. Honoré, where he will perceive

The ORATOIRE.—This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemer cier; but the community having been suppressed at the Revolution, it served for the public meetings of the Quartier, until 1802, when it was ceded to the Protestants of the confession of Geneva. The entrance, approached by a flight of steps, is ornamented with Doric columns and pilasters, above which is another row of 4 Ionic columns, crowned with a pediment. The interior is of the Corinthian order; the roof is richly sculptured, and the galleries are fronted with balustrades. Service is performed here every Sunday in French at 12½.

The FONTAINE DE LA CROIX DU TIROIR is at the corner of the rues de l'Arbre Sec and St. Honoré. This fountain, erected in the time of Francis I., was rebuilt by Soufflot in 1775. Each front is adorned with pilasters wrought in stalactites and shells. Between the windows of the first storey is a nymph, by Jean Goujon, pouring water into a basin.

The rue de l'Arbre Sec crosses the rue des Fossés St. Germain l'Auxerrois. Here, at No 14, is the house (now almost totally altered), formerly called

The HÔTEL PONTHEU, in which the Admiral Coligny was murdered on St. Bartholomew's Day, in 1572. The particulars of this dreadful massacre, and in particular of the brave Admiral's death, are too well known to need more than an allusion. (1)

(1) It is worth while to mention that, till the present time, it has always been erroneously believed that the admiral lived in the Hôtel Montbazon, 18, rue de Bethizy; the author of this statement being Voltaire. The rue des Fossés St. Germain l'Auxerrois at that time bore the name of the rue de Bethizy, and, previously to 1536, was called the rue au Comte de Pontlieu. The original title-deeds of this house, No. 14, are still extant, by which it is clearly proved that the admiral was possessor of it, and resided in it on the night of his decease. It was afterwards purchased by the Grand Chancellor of France, Dubourg, and subsequently by the Duke de Montbazon; and it was from this latter circumstance that Voltaire's expression of Coligny having been killed in the Hôtel Montbazon was derived. The old Hôtel Montbazon is at 18, in the present rue de Bethizy, and bears evident marks of the architecture of that and of an antecedent period. It is partly tenanted by a restaurateur, who has affixed to it as a sign, "L'Amiral Coligny," and for a long series of years it has been shown to the public as the dwelling-place of the unfortunate leader of the Protestants. His body was thrown out into the court or the street, and the most disgraceful scene of that murderous night was enacted on this spot. In this hotel in after times lived the beautiful Duchess de Montbazon, who was loved so

Returning into the rue de l'Arbre Sec, the visitor will pass on to the east end of

ST. GERMAIN L'AUXERROIS, parish church of the fourth arrondissement. — A church was founded on this spot by Childebert in honour of St. Vincent; and, according to the accounts transmitted to us, is said to have been of a circular form. This edifice was, however, sacked and destroyed by the Normans in 886. A monastery was established here, and the church rebuilt by King Robert in 998, at which time it was dedicated to St. Germain l'Auxerrois. The ecclesiastics of this religious house were afterwards formed into a regular college or chapter, and in later times it became celebrated for a school attached to it; the glory, however, of which was eclipsed by the foundation of the Sorbonne. The number of clergy attached to this chapter was upwards of 40, and there were at the beginning of the 18th century 50 other priests dependent upon the church and officiating in the parish. The privilege of a peculiar jurisdiction was also possessed by this society until 1744, when the chapter was united to that of Notre Dame. This parish, since it included the Louvre and the Tuileries, was long considered as the royal parish, and the church itself was frequently the object of the munificence of the crown. During the horrors of the Revolution the edifice escaped without much external damage, and might have remained entire until the present day; but on the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berry, a popular commotion took place, the church was pillaged, and every thing within it entirely destroyed. The mob was with great difficulty prevented from pulling it down; and it

tenderly by the Abbé de Rancé, and whom she admitted at all times to her apartment by a secret staircase. The abbé had been absent on a journey of some weeks, and, returning to Paris, hastened at once to the residence of the lovely duchess. He mounted the staircase, opened with a private key the doors that led to her apartment, and, rushing into her salon, found—her head lying in a dish on the table, and several surgeons busily engaged in embalming her body. This shocking spectacle had such an effect upon the abbé, that he instantly became a converted character, and, leaving Paris immediately for the convent of La Trappe, shut himself up in it for the remainder of his days, and was known as the most severe reformer of that rigid order. Sophie Arnould was born in this hotel, in 1740, then called the Hôtel Lisieux, in the very room in which Colligny was murdered; and, in 1747, the same room was occupied by the celebrated painter Vanloo, of the Royal French Academy.



was in consequence of this commotion that, on the same day and the following one, the archbishop's palace, at the side of Notre Dame, was also attacked and levelled with the ground. The church was then shut up, and remained so till 1838, when it was again restored to public worship, and a thorough reparation of the edifice was commenced. Many interesting historical events are connected with this church, and of these one deserves particular mention. It was from the belfry that the fatal signal was given for the commencement of the horrible massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572, and the bells of this church tolled during the whole of that dreadful night. It was from a house that stood next to the deanery, in the cloister that once surrounded this church, that a shot was fired at the Admiral de Coligny, a short time previous to that abominable tragedy. Here, too, in after times, the beautiful Gabrielle d'Estrées lodged for a short time, and died, in the house of the dean. The cloister of St. Germain l'Auxerrois had, however, become famous in the history of France as early as 1356; for it was within its precincts that Étienne Marcel, Prévôt des Marchands, stirred up his formidable insurrection. The church is a regular cruciform edifice, with an octagonal east end, and a tower at the intersection of the nave and transepts. A double aisle lines both nave and choir, but not the transepts; and in front of the western doorway a porch extends the whole width of the nave. The accounts of the different dates of various parts of this edifice are uncertain and in some respects contradictory. Nothing remains of the original work: the earliest portion now existing is the western doorway, the plan and sections of which show it to be copied from one previously existing of the 13th century, and to have been erected in the 14th. The porch was erected in 1435-9, by Jean Gausel, maître-tailleur de pierre, at a cost of 960 livres; and it is said that the other parts of the church were built previously to this date, during the regency of the Duke of Bedford. The architecture, however, of the major part of this edifice, as it now stands, is of the latter end of that century. The north aisle of the nave is said to have been built in 1564: the gallery of the communion in 1607, the high altar in 1612, and the tower in 1649. The principal parts that are worthy of notice are, besides the western porch and doorway, the magnificent doorways of the northern and southern transepts, and the open-worked battlement tha

caps the aisles and the main body of the church. There is but little painted glass remaining in the windows, but what does remain is good. No traces now remain of the cloisters of this church. In a small street to the south, a turret of the 15th century is at the corner of a house, which once belonged to the ecclesiastics; and the *Quai* and *Place de l'École* preserve by tradition the name of the school of St. Germain l'Auxerrois.

THE PLACE DE L'ÉCOLE is a small square, only remarkable for a little fountain in the middle, which consists of a square pedestal rising out of a circular basin, and bears a vase. The water issues from four bronze lions' heads at the base of the pedestal.

From hence the visitor, passing along the *rue de la Monnaie*, and the *rue de Bethizy*, will find at No. 11, *rue des Bourdonnais*, the

HÔTEL DE LA TRÉMOUILLE, commonly called the *Maison de la Couronne d'Or*.—This is a curious monument of the architecture of the 14th century. (1) It was purchased, in 1363, by the Duke of Orleans, brother to King John. The Gothic staircase to the left on entering is very remarkable. Many parts of the elegant architecture are still entire, and there is perhaps no ancient building in Paris the ornaments of which are wrought with greater delicacy.

On again returning to the *rue de Bethizy*, and proceeding onwards to the *rue du Chevalier du Guet*, the *Mairie* of the arrondissement will be passed, and the stranger, after having trodden some of the most historic ground of Paris, will emerge into the *rue St. Denis*, and on the right hand will observe the

PLACE DU CHÂTELET.—Here was the site of the Châtelet, the court of justice as well as the prison of Paris in the middle ages. The court was suppressed at the Revolution, and the building destroyed in 1802. What the capital has lost by the demolition of one of its most interesting monuments, it has hardly perhaps gained by the formation of the present square, which presents three sides of 220 feet, and, in the middle, contains a fountain, erected in 1808 after the designs of M. Bralle. This fountain consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet

(1) French antiquarians all assign this date to the hotel; and, no doubt, a house existed here at that time; but of the architecture, as it is now to be seen, it may very well be questioned whether any part is anterior to the 15th century.

in elevation. The shaft of the latter represents the trunk of a palm-tree, and the capital the branches. Upon the pedestal are four statues, representing Justice, Strength, Prudence, and vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, bearing the names of the principal victories gained by Napoleon. At the angles are cornucopiæ terminated by fishes' heads, from which the water issues; while two sides of it are ornamented with eagles encircled by large crowns of laurel. Above the capital are heads representing the Winds, and in the centre a globe, which supports a gilt statue of Victory.—The chamber of notaries occupies the house No. 1, upon the Place du Châtelet, where houses and other real property are sold by auction.

The visitor may inspect the

BUREAU DES MARCHANDS DRAPERS, 11, rue des Déchargeurs.—This edifice was the hall of the drapers' company. It was erected about the middle of the 17th century, and now serves as the Dépôt Général des Bonneteries de France.

No one should pass by the eastern end of the rue St. Honoré, without recollecting that the house No. 3 is the one in front of which Henry IV. was murdered by Ravaillac. The street was exceedingly narrow at that time, and the assassin, mounting upon one of the large stone posts that stood against the wall, was able to reach inside of the royal carriage. The bust of the monarch is to be seen placed on a bracket in front of the house, at the second storey.

Immediately behind the rue de la Ferronnerie, lies the

MARCHÉ DES INNOCENTS, an immense area, formerly the burying-ground of the church of the Innocents, which stood at the eastern end of the present market. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious a nuisance that, in 1786, the bodies, bones, etc., were all transferred to the Catacombs, the soil entirely renewed, and a market erected. The peasants and cultivators in the neighbourhood of Paris arrive here every night at 12, with their fruit and vegetables, and from 4 in the morning till 9 the wholesale dealing is carried on. After 9, and during the day, retail sellers remain under the sheds, which, in four divisions, surround the market, or round the fountain, in the middle. This fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who was shot during

the massacre of St. Bartholomew, while working at one of the figures, was removed to its present situation in 1786. It originally consisted of only three sides: the fourth was added by Pajeu, at the time of its removal. Four arches, the piers of which are faced with Corinthian pilasters, crowned with a sculptured frieze, attic, and, in each centre, a small pediment, support a small dome; in the midst stands a vase, out of which the water falls in triple cascades into stone receptacles attached to the basement, and resembling antique baths. Four recumbent lions of rude form are at the corners of the base spouting water, and, round the whole, is a large square basin, approached by a flight of steps. The height is 42 feet. On each of the four sides is the inscription—*FONTIUM NYMPHIS*. The following distich, by Santeuil, was restored in 1819:

Quos duro cernis simulatos marmore fluctus,  
Hujus nymppha loci credidit esse suos.  
1689.

It is a valuable monument of the *Renaissance des Arts*, and should be examined in conjunction with the Tuileries and St. Eustache.

At the western end of this market, stands a low long building reaching back to the rue de la Tonnellerie, used as a *Halle aux Draps*, or cloth-market. It was constructed in 1786, on the site of a more ancient one, and is 400 feet in length. There are two divisions in it, one for linen, the other for woollen cloths. It is open every day for the sale of the latter, and, for the former, three consecutive days from the first Monday of every month. On the southern side of it is the *Marché des Herboristes*, where fresh medical herbs are sold, every Wednesday and Saturday: dried herbs, leeches, etc., are to be got in the adjoining shops. On the northern side, and in the rue de la Petite Friperie, is the *Marché aux Pommes de Terre et aux Oignons*.

A little to the north of these markets stands a triangular building, which is the *Marché au Beurre, aux OEufs, et au Fromage*. It was erected in 1822, and is open every day from 6 to 11 in summer, and from 7 to 11 in the winter. Opposite to it will be found an open place, with rows of sheds, where butter is also sold. To the north of it is the *Marché au Poisson*, an oblong edifice supported by pillars, paved with stone, well drained, and abundantly supplied with

water. The wholesale market is open from 3 to 9 in the morning during the summer, and from 4 to 9 in the winter.

Eastward of the above, although not in the same arrondissement, the visitor will find the *Halle aux Cuirs*, for the sale of all kinds of leather, in the rue Mauconseil, No. 32. It is built on the site of the Hôtel de Bourgogne, where the *Confrères de la Passion* gave dramatic representations. It was erected in 1784. A new building, it is expected, will replace the present market, and will contain, besides, a market for oysters, so as to do away with the sale of that fish in the rue Montorgueil. Westward of the Marché au Poisson is the rue de la Tonnellerie, one of the most curious in the capital. An open passage runs through the ground floor of the houses, which are almost entirely tenanted by dealers in second-hand furniture, rags, cloth, etc. In this street, the *Marché au Pain* is held every day, and is supplied chiefly by bakers from the suburbs, who are allowed to sell their bread here on condition of its being cheaper by one sol at least, per 4 lb. loaf, than the bread made and sold by the bakers of Paris. This they are enabled to do on account of labour being cheaper in the outskirts than within the walls of Paris. At the southern end, where it leads into the rue St. Honoré, is No. 3, a house erected on the site of that in which Molière was born, and which was held by his father, valet-de-chambre and upholsterer to Louis XIV. In the front of the house is a bust of the great comic writer, with an inscription commemorative of his birth in 1620. The stranger will do well to continue his walk from the rue de la Tonnellerie into the rue des Prouvaires, where he will find a large meat-market, fitted up with sheds and other requisite conveniences, but bearing an unfinished appearance. It is not in the same arrondissement with the others which have been just described, but may be visited at the same time, on account of its proximity. It is commonly known by the name of the *Marché des Prouvaires*. The whole of the markets collected in and about this spot are the principal ones of the capital for the commodities to which they are respectively allotted. The dealers, all over the town, and in most of the other markets, come here every morning to make their daily purchases; and tradesmen, as well as housekeepers, have the advantage of finding the articles of domestic consumption collected together in markets, abundantly served, and nearly in the centre of the metro-

polis. Napoleon intended to unite the principal markets, or *Halles*, in an immense square of 100 acres, and, in 1811, ordered the demolition of all the streets and houses between the *Marché des Innocents* and the *Halle au Blé*. The space occupied by the *Marché des Prouvaires* was however the only part so cleared, and the rest of the project was abandoned after the events of 1814. It is to be hoped that this magnificent idea will still be carried into execution.

Passing from the *Marché des Prouvaires* into the *rue des Deux Écus*, the stranger will find streets leading to the

**HALLE AU BLÉ**, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. The site of this edifice was formerly occupied by the *Hôtel de Soissons*, built by Bullant for Catherine de Medicis, in 1572. This hotel was destroyed in 1748, and the present *Halle*, commenced in 1763, was finished in 1767, after the designs of Le Camus de Mesnières. It contains a large circular hall, 126 feet in diameter, surrounded by a wide double corridor, above which are granaries. The roof, formed by concentric circles of iron, covered with copper, has a skylight 31 feet in diameter in the centre. It was erected by Brunet in 1811, in the place of a wooden one accidentally destroyed by fire in 1802; it is reckoned a chef-d'œuvre of art. The Hall was originally intended to be open to the air; but the surrounding granaries were found to be not large enough; it was therefore roofed, and is filled, as well as the corridor and granaries, with flour and grain: 25 arcades are pierced round the building, and most of them serve as entrances; 2 curious double staircases lead to the granaries above. On the southern part of the exterior is a Doric column erected in 1572, by Catherine de Medicis, and is the only relic of the *Hôtel de Soissons*. It is 95 feet in height, and was built for astrological purposes; it contains a winding staircase, ornamented with bas-reliefs, representing trophies, crowns, the letters C and H interlaced, broken mirrors, etc., emblems of the widowhood of that princess. A very ingenious sun-dial, which marks the precise hour at every moment of the day, at all seasons, has been placed on its shaft, and from the pedestal a fountain now sends forth its waters. For permission to see the interior of this column apply to the porter, on the north side of the building.

The *rue du Bouloy*, famous for its waggon and diligence

offices, and the rue Coquillière, will lead to the rue Croix des Petits Champs, and so to

The BANQUE DE FRANCE, which stands in, and occupies, one side of the rue de la Vrillière.—It was formerly the hotel of the Count de Toulouse, and was erected by Mansard, for the Duke de la Vrillière, in 1720. In an architectural point of view it does not possess much interest; the court is surrounded with buildings of the stately style prevalent at the time of its erection, and the entrance is under a gateway with Ionic pilasters, surmounted by statues. The spacious apartments which it contains were formerly decorated with a profusion of ornaments. The paintings of a picture-gallery formed by the Count de Toulouse were destroyed at the Revolution, but the ceiling, which is very beautiful, still exists.

#### FIFTH ARRONDISSEMENT.

This arrondissement is divided into two very distinct and unequal parts. The stranger is recommended to begin by that which lies north of the Boulevards, and to examine the first object in the arrondissement which then meets his eye, at the entrance of the rue du Faubourg St. Denis. This is the

PORTE ST. DENIS.—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the city of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV., who, in the space of two months, subjected forty towns and three provinces to his dominion. It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piers are two arches, five feet in width by 10 in height. Over the lateral arches are pyramids in relief, which rise to the entablature, and are surmounted by globes bearing *fleurs-de-lys* and crowns. Their surfaces are sculptured into military trophies, and on those next the city are colossal figures; on one side representing Holland, as a woman sitting upon a dead lion; on the other the Rhine, as a river god holding a rudder. Those on the side next the faubourg have *lions couchants* and trophies, instead of colossal figures. Above the arch is a bas-relief, representing Louis XIV. on horseback, crossing the Rhine, at Tolhuis; on the frieze, in bronze letters, is LUDOVICO MAGNO. The bas-relief of the opposite side

represents the taking of Maestricht. In the spandrils of the arch are figures of Fame, and on tablets placed under the pedestals of the pyramids are four inscriptions by Blondel. Girardon was at first charged with the sculpture, but, being called to Versailles, it was executed by Michael Anguier. This monument, which is considered one of the finest works of the age of Louis XIV., both for the harmony of its proportions and the execution of its parts, was in such a state of decay at the beginning of the present century, as to threaten total ruin. Its repair was undertaken, and ably executed, by Cellierier, in 1807. Both this monument and that of the Porte St. Martin are famous by the attack and defence of them, during the Three Days of 1830.

On passing up the rue du Faubourg St. Denis, the visitor will find, on the left hand, at No. 117, the ancient convent of the Lazarists, or Priests of the Mission, now converted into a prison for female offenders. (See *Prisons*, etc.) It was once a place of much celebrity, and, in remote times, the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. The coffin was placed between the two gates of the edifice upon a tomb of state, where it was surrounded by all the prelates of the kingdom, who, after chaunting the service of the dead, sprinkled holy water upon it. Opposite to this is

The MAISON ROYALE DE SANTÉ, an excellent institution, in which invalids not able to procure proper attendance at home are received at moderate rates, varying from 3 fr. to 6 fr. per diem, medical attendance, surgical operations, and every thing included. The utmost care is paid to the comfort of the patients; and the institution is well worthy of being imitated in other countries. Physicians: Drs. Duméril and Hervez de Chegoin; Surgeon, Baron Boyer. The number of patients admitted in 1838 was 1,287, and the average mortality was 1 in 6.26. (See *Hospitals*, etc.)

A street leads hence to the

FOIRE ST. LAURENT.—This market has been built on speculation by a company, and is intended for the supply of this part of the capital, where no other good market exists. It is of elegant design, being a complete parallelogram of two storeys, with covered galleries, and a fountain in the middle of the court. The whole is protected from the weather by lateral windows of ample dimension, while an ingeniously-



constructed roof of glass extends over the central court. It is worthy of being visited.

From this market the stranger will go to

ST. LAURENT, parish church of the 5th arrondissement, Place de la Fidélité, and rue du Faubourg St. Martin.—This church was built in 1429; enlarged in 1548; in great part rebuilt in 1595; and had the porch, and probably the Lady chapel, added in 1622. It is a cruciform church, with double aisles and a circular end, intersected by an elliptical Lady chapel. The exterior offers nothing remarkable, except the tower with a circular turret on the northern side, some finely-worked tracery of late date on the canopies of the northern door-way, and a semi-classic western front. Within, the most ancient part of the church is to be found in the northern aisle of the choir, where the key-stones of the vaulting ribs are boldly sculptured. The nave and choir contain nothing very striking, except some compartments over the arches of the latter, marking the transition from one style to the other. The key-stones of the vaulting-ribs of the nave are the most remarkable architectural ornaments of the church; they are deep pendent masses of stone sculptured into groups of figures, fruit, etc. There is no triforium gallery, but large clerestory windows with late and plain tracery. The Lady chapel has a dome painted in fresco, and is adorned with Ionic pilasters. In the aisle, at the entrance of this chapel, are a good *Ecce Homo*, and a Virgin; and in a chapel in the north aisle of the nave is a Resurrection of much merit. In the first chapel in the same aisle is an inscription stating that the church was restored to the purposes of Catholic worship on the 17th Fructidor, an. VIII., 1800. Mme. Le Gras, who, with St. Vincent de Paule, founded the order of the Filles de la Charité, and died in 1660, was buried in this church. In front of the eastern end of the church is the

HOSPICE DES INCURABLES (*Hommes*), 34, rue des Récollets, and 150, rue du Faubourg St. Martin.—This hospital was established in the ancient convent of the Récollets in 1802, when the Hôpital des Incurables was appropriated to females only. The buildings are spacious and airy, and have an extensive garden attached to them. The number of men admissible into this house is 400, male children, 70. About 30 old men employ themselves for their own benefit, and those children, whose state admits of it, are encouraged to occupy

themselves in different professions; the children on growing up and attaining the age of 20 are sent to Bicêtre. Strangers are readily admitted every day, except Sundays and festivals, from 10 to 4.

Between this hospital and the Canal St. Martin, is a large charcoal-market. The stranger should now cross the canal, and proceed to the

HÔPITAL ST. LOUIS.—This large and magnificent establishment was founded by Henry IV. in 1607, on the representation of the President Harlay, according to the plans of the architect Villefaux. It is a fine specimen of the architecture of the time, consisting of a quadrangle 360 yards by 240, with lofty pavilions in the centre, and at the corner of each face. A wide yard and gardens with subordinate buildings, containing all the adjuncts of an hospital, surround the central edifice, and outside the whole are a wall, fosse, and gateways. It has long been devoted to the treatment of diseases of the skin; and contains 700 beds, with a justly-celebrated establishment of medicated and mineral baths. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, but from 20 to 25 on the upper storey. The number of patients admitted in 1838 was 7,940, and the average mortality was 1 in 21.8. The number of persons who profit by the baths amounts annually to nearly 25,000; and in the course of a single year, as many as 140,000 baths have been given. To this hospital is attached a small chapel, the first stone of which was laid by Henry IV.; a gas-apparatus for lighting the whole of the establishment; and a house for the residence of the *Dames de St. Augustin*, 30 in number, who attend upon the sick. By an ingenious contrivance, the bones used in the kitchen are boiled in cylinders of steam, and the gelatinous matter extracted at the rate of 200 litres for every 60 lbs of bone. The most curious and interesting part of the dependencies of this hospital is the bathing-establishment. In a long room, 50 baths, supplied by the same pipes, produce all the mineral waters that are capable of being imitated, more particularly those of a sulphureous nature. In an adjoining room is a large vapour bath, which admits by distinct apertures eight patients at the same time. Another, of a different construction, with a douche, and partial baths, are also found here; out-door patients are admitted every day except on Sundays and festivals. Gratuitous con-

sultations are given by physicians to the poor. Physicians, Drs. Bielt, Maury, Emery, Lugol; Surgeons, Drs. Jobert, Richerand, Gerdy. The hospital is said to have derived its name from having been originally devoted to the plague, of which St. Louis died at Tunis, in 1270. Strangers are readily admitted.

The visitor on leaving the Hôpital St. Louis may proceed, if he pleases, but from the disgusting sights he would witness he is by no means recommended to do so, to the

BOYAUTERIE DE MONTFAUCON, which lies a little outside the Barrière du Combat, at the foot of the *Butte de Chaumont*. This hill is composed of nearly the same geological formations as the heights of Montmartre, and for a long time has been quarried for similar purposes. Near the quarries there was formerly a rising mound of masonry, on which stood gibbets, and where executions took place: the bodies were thrown into a charnel house which it contained, and left to decay. Since the abolition of this place of punishment, about the beginning of the last century, so admirably described in the *Notre Dame de Paris* of Victor Hugo, the contents of all the sewers of the houses of Paris have been deposited here: and it is now the spot where most of the night-carts of Paris are emptied. A raised causeway of stone advances between two black and deep pools: along the edges of this the carts, which are enormous tuns placed on wheels, are arranged, and empty their contents into a shelving trough placed a little below the causeway, from whence, after much raking and examination, they fall into the upper pool. Men remain here whole days searching for money, jewels, and other valuable articles, which may chance to be found in the sewers, and are sometimes very successful in their search. The contents of the upper pool drain into the second, and from thence into three others successively; the water escapes, and the solid sediment is cut out and used for manure. By the sides of the upper pool are slaughter-houses for horses, where most of the worn-out animals of the capital are brought, and where after they are killed all the parts of their bodies are carefully cut up and separated for purposes of manufacture. The skins, the bones, the blood, and the flesh, are sold for different economical purposes, and considerable profit is made by this disgusting trade. About 16,000 horses, dead or alive, are annually brought to this place. The existence of these esta-

blishments and of the receptacles before mentioned, on such a large scale, and in the immediate vicinity of the town, is a very serious nuisance. Several attempts have been made to remedy it, and the municipality of Paris intend to abolish it, but nothing has yet been definitively settled as to the manner or place of its removal. Some spot in the vicinity of the capital will, however, no doubt be fixed on. *Absorbing wells* are now being tried in different places, and have promised more favourable results. A new system for the utilizing of the dead bodies of horses has also been applied with success. Immediately after the animal is killed, and the skin taken off, all the other parts of the body are put into iron cylinders, into which steam is then forced, and the whole kept at a high temperature until all the gelatinous matter is extracted. All effluvium is thus prevented, and the matter extracted, as well as the refuse, is found to be very valuable for agricultural and other purposes. If the visitor is tempted to visit Montfaucon for the purpose of witnessing its dreary horrors, and the revels of the myriads of rats that are its principal tenants, he will be painfully reminded of his approach to the place long before he comes in sight of it. It most injuriously affects the atmosphere of the whole neighbourhood, and indeed of distant quarters of Paris, according to the direction of the wind.

On the southern bank of the Canal St. Martin is the

ENTREPOT DE LA COMPAGNIE DES DOUANES, Place des Mairais.—This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering the Canal St. Martin, in which, besides sheds, stand two large warehouses 250 feet in length, with a covered court between, for stowage. They are built of stone with brick arches; all the wood work of the interior is in oak, and the upright timbers inclose pillars of iron. Each building consists of four storeys, and is perfectly dry and well kept. Sugar, coffee, foreign wines, drugs, jewels, wool, cotton, etc., are the principal goods kept here; they pay a moderate duty for warehouse-room, and if not cleared off in the space of three years are sold to defray the expenses of warehouse room, the surplus being remitted to the owners of the goods. Adjoining to the warehouses is a building where the Custom-house clerks, etc., have their offices. Strangers are admitted on application at the bureau every day, except Sundays and festivals, from 9 to 4.

At the corner of the rue des Marais and the rue Sanson is the *Jardin de Trianon*, formerly known as *Wauxhall d'Été*, a garden of public amusement, with a large and handsome dancing-room attached; opposite to which is the highly-interesting and beautiful exhibition of the well-known *Diorama*. (See *Theatres*, etc.)

On the Boulevard St. Martin, the visitor will perceive the CHATEAU D'EAU.—This magnificent fountain, executed in 1811 from the designs of Girard, and supplied with water by the Canal de l'Ourcq, consists of four concentric basins placed one above another, the largest of which is 90 feet in diameter. From the centre of the uppermost rises a shaft, ornamented with leaves, supporting two pateræ of different dimensions, from whence the water falls in a fine cascade from basin to basin. Four pedestals support each two antique lions spouting forth water. The lions, shaft, and pateræ, are of cast-iron, and the basins are of Château-Landon stone, highly polished. This fountain cost 180,000 fr. A flower-market is held round this fountain on Mondays and Thursdays. To the west stands the elegant building of the *Théâtre de l'Ambigu-Comique*, and still farther on, in the same direction, the *inelegant Théâtre de la Porte St. Martin*. (See *Theatres*.)

At the western end of this boulevard is the

PORTE ST. MARTIN.—This triumphal arch was built in 1674, after the designs of Bullet, a pupil of Blondel, architect of the Porte St. Denis. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are eight in width by 16 in height. In the spaces between the imposts and the entablature are bas-reliefs. Those towards the city represent the taking of Besançon and the triple alliance; those towards the faubourg the taking of Limbourg, and the defeat of the Germans, by Louis XIV. This prince is represented under the figure of Hercules, with a large wig, leaning on a club. Between the consoles of the entablature are various attributes of the military art; and in the centre is the sun, which Louis XIV. took for his emblem. On the attic is the following inscription: *Ludovico Magno Vesuntione Sequanisque bis captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus, Præf. et Ædiles P. C. C. Anno D. 1674*. This arch, which was completely repaired in 1819 and 1820, is more correctly

classic in its proportions than the Porte St. Denis, but from its small size and the lowness of its situation produces hardly any effect. On passing again by the Porte St. Denis, and entering the rue de la Lune, the stranger will find

**NOTRE DAME DE BONNE NOUVELLE**, 2nd district church of the 3rd arrondissement.—The first church that stood on this spot, erected in 1551, was destroyed during the siege of Paris in the wars of the League, in 1593; but was rebuilt in 1624. The tower of this second church is still standing, and is rather a picturesque object. The main body of the church, rebuilt in 1825, is a plain but spacious edifice of the Doric order, with a small portico on the northern front. It contains a fine fresco painting by Abel de Pujol, but is not remarkable for any peculiar excellence of architecture or of decoration.

On leaving this church the visitor will proceed to the

**MANUFACTURE ROYAL DES GLACES**, 313, rue St. Denis.—This is a large plate-glass warehouse belonging to a company, which has replaced a royal manufactory formerly established at 24, rue de Reuilly, but abolished after the revolution of 1830. The art of manufacturing mirrors was established in France in 1634, and, in 1666, Colbert created a royal manufactory, and erected a spacious edifice for it in the rue de Reuilly. Previous to the formation of this establishment, the finest mirrors possessed by France were brought from Venice. The glass employed in the formation of mirrors was blown until 1559, when a Frenchman, named Thevart, discovered the art of casting it, which process was carried to a high degree of perfection in 1688, by M. Lucas de Nehon. The art of polishing the glass was invented by Rivière Dufresné. The glass sold at this establishment is cast at Tournaville, near Cherbourg, and at St. Gobin, near La Fère, from whence it is sent to Chauny, to be polished by steam. It is then brought to Paris to be silvered and sold. Glasses can now be made of the dimensions of 154 inches by 104 inches; though in the time of Louis XIV. the largest was 48 inches square. The price of glasses varies according to their size, but increases in a more rapid proportion, on account of the great difficulty attending the casting as well as silvering the larger plates. Glasses may cost as much as 10,000 or 12,000 francs, but a glass 20 inches by 12 may be obtained for 8 francs. The establishment may be visited every morning except Sundays and festivals, and the workmen are careful to show all the operations of silver-

ing, etc.; but it hardly possesses sufficient interest to reward the inspection of the general visitor.

In the rue St. Denis, at the corner of the rue St. Sauveur, is the extensive establishment of the *Bains St. Sauveur*: and in a small street, leading out of the adjoining rue Thevenot, is the spot once known as the *Cour des Miracles*, the description of which will not be readily forgotten by the readers of Victor Hugo. It used to be the filthy receptacle of all that was most abandoned and depraved in Paris, up to as late a period as the reign of Louis XIV.; beggars of every sort, thieves, and prostitutes, herding together here literally like vermin. In the wretched hovels that used to surround the court more than 500 families lived heaped upon each other; and hence issued forth every day the ragged impostors and the various descriptions of mendicants that then infested Paris. They had a language of their own called *Argot*, still used by malefactors; and were subject to certain rulers of their own. It was only in 1667 that they became partially suppressed. It is now the clean and quiet court-yard of a commercial house, as well as an unfrequented thoroughfare. The curious visitor will remark the dark and dirty streets that occupy the lower part of this arrondissement. Their names will sometimes strike him as being singular, and he will generally find some story or tradition attached to them, and worthy of being read, recorded in the larger works on the antiquities of Paris.(!)

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#### SIXTH ARRONDISSEMENT.

This is the most straggling and irregularly shaped of all the arrondissements. The visitor may follow the boulevards, and enter it by the Boulevard du Temple, where there are several of the minor theatres situated close to one another; they are the *Cirque Olympique*, the *Théâtre de la Gaîté*, the *Théâtre des Folies Dramatiques*, the *Théâtre des Funambules*, the *Théâtre Saqui*, and the *Théâtre du Petit Lazari*; for the descriptions of all of which the reader is referred to the chapter on *Theatres*, etc.

Close to the latter is a mean house, No. 50, from the front upper window of which Fieschi discharged his *Infernal Machine*, on the 28th July, 1835, against King Louis Philippe, by

(1) See HISTORY OF PARIS, 3 vols. 8vo. Published by A. and W. Galignani and Co.

which Marshal Mortier, Colonel Rieussec, and many other persons, were killed, as well as a great number wounded.

Immediately opposite is the *Jardin Turc*.—(See *Theatres, Gardens, etc.*) North of this boulevard the remaining part of the arrondissement contains little worthy of notice. In the rue du Faubourg du Temple is a large barrack for infantry, and at the corner of the rue des Maures a new market has been formed. South of the Boulevard, and in a line parallel to it, is the rue Vendôme, in which will be found some of the finest hotels of the capital. On descending the rue du Temple the visitor will see on his left the large establishment of the *Bains Turcs*, No. 94, and nearly opposite the small but elegant front of

STE. ÉLISABETH, 2nd district church of 6th arrondissement. —This church, originally the chapel of a convent for nuns called the *Dames de Ste. Élisabeth*, was erected in 1628. It is dedicated to St. Elizabeth of Hungary. The portal has been lately restored by the city of Paris, and is decorated with Ionic and Doric pilasters. The interior, rebuilt in 1829, is remarkable neither for elegance nor for architectural taste. The high altar stands towards the west, and the Lady chapel behind it contains six windows of modern painted glass, executed by Mr. White, an Englishman. The chapel of Ste. Élisabeth, which stands in the south aisle, has a fine picture of the Saint by Blondel.

Lower down in the same street is the

MARCHÉ DU VIEUX LINGE.—This spacious market was erected in 1809, upon part of the site of the ancient Temple. It consists of four galleries, containing 1888 shops or stalls. Here are offered for sale old clothes, linen, shoes, iron, tools, etc., at low prices. Behind this market is a building with circular ends containing shops, erected in 1788 on speculation, when the Temple was a sanctuary or asylum for debtors. The TEMPLE formerly contained a large square tower flanked with four turrets, which was built in 1222. Here, for a long period, the kings of France kept their treasure, and it afterwards served for the deposit of the archives of the grand prior of Malta. It was in this tower that the unfortunate Louis XVI. and his family were imprisoned in 1792, and from hence he was led to the scaffold. It was subsequently transformed into a state prison, and Sir Sidney Smith, Gen. Toussaint Louverture, and Gen. Pichegru, were long detained there. In 1805



the tower was demolished. Before the Revolution, the Temple consisted of two distinct parts, viz., the Temple properly called, and the palace of the grand prior. The former was private property, and consisted of hotels, gardens, and dwellings for tradesmen, artists, and also for insolvent debtors, who took refuge at the Temple to avoid arrest. The palace of the grand prior is all that now remains of the ancient Temple. It was built about 1566, by Jacques de Souvré, grand prior; and the Chevalier d'Orléans, who was afterwards invested with that dignity, caused considerable repairs to be made to it in 1721. The Duke of Angoulême was the last grand prior of the Temple. In 1812, this building was repaired and embellished, with the design of becoming a residence for the *Ministre des Cultes*; and in 1814 it was converted into a convent. The front is decorated with a portico formed of Ionic columns, and on each side is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the Marne, and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures of Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot. A new chapel was erected in 1823, between the palace and the *Marché du Temple*. The front is ornamented with a portico formed of two Ionic columns, surmounted by a triangular pediment, in the tympanum of which are sacred and royal emblems. The interior is decorated with columns of the Ionic order. The high altar is remarkably splendid, and is ornamented with two pictures by Lafond, one representing St. Louis, the other St. Clotilda, and a copy of the Holy Family. The convent belongs to the *Dames Bénédictines de l'Adoration Perpétuelle du St. Sacrement*, and strangers are strictly excluded. They may, however, obtain admission to the chapel by applying at the porter's lodge.

The FONTAINE DE VENDÔME was attached to the ancient wall of the Temple, and is named after the Chevalier de Vendôme, grand prior of France. It is surmounted by a cupola, and is adorned with a military trophy.

In the rue des Fontaines, opposite the Temple, is a large building formerly belonging to a society of nuns, called the *Filles de la Madeleine*, who devoted themselves to the reclaiming of abandoned women. Since the Revolution it has

been used, first, as a prison for females, and then, on the removal of that class of offenders to St. Lazare, as a prison of temporary detention for boys. (See *Prisons*, etc.) This building is of no interest in an architectural point of view. The visitor will find himself, on leaving this street, near

The MARCHÉ ST. MARTIN, a parallelogram of 300 feet by 180, erected in 1807 in the enclosure of the abbey of St. Martin des Champs. The stalls, in number nearly 400, are arranged in two large buildings. In the middle of the market stands a fountain, consisting of a shell supported by three allegorical figures in bronze, representing the genii of hunting, fishing, and agriculture. Two smaller fountains have been constructed near the Conservatoire des Arts et Métiers. Near the Marché St. Martin is a public promenade planted with trees.

From hence the rues de la Croix and du Vert Bois lead into the rue St. Martin, on the eastern side of which is the

FONTAINE ST. MARTIN.—This fountain, built against a tower that formed part of the wall of the ancient abbey of St. Martin des Champs, consists of a basement and two pilasters, surmounted by a pediment, ornamented with an escutcheon, and crowned by a shell. The tower is remarkable, as being the only one remaining of all that were placed at regular intervals round the outer wall of the celebrated monastery that stood where we now find the

CONSERVATOIRE DES ARTS ET MÉTIERS.—M. Gregoire, bishop of Blois, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc., for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it assumed little importance till 1798. There previously existed in Paris three repositories of machines. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were 500 machines, bequeathed to the government in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries. These three repositories were formed into one by a decree of the Council of Five Hundred, dated 1798, and established in the buildings of the ancient abbey of

St. Martin des Champs. By a law of 1798, all persons to whom patents were granted were bound to deposit at the Conservatoire des Arts et Métiers their original patents, together with the description, plans, designs, and models relating thereto, and the Conservatoire was authorised to have them printed, engraved, and published. In 1810, a gratuitous school of arts was formed, which, in 1817, was completely reorganized, and, in 1819 and 1836, received considerable additions. In 1838, a royal ordonnance settled it on its present footing.—(See page 83.) Connected with this establishment are likewise two royal schools of arts and trades at Châlons and Angers. The buildings in which this establishment is placed are very remarkable: they consist of the vast *corps de logis* of the abbey of St. Martin des Champs, and of the chapel and other public apartments of that religious house. This chapel was built in the former part of the 13th century by Pierre de Montereau, the architect of the *Sainte Chapelle*; at its eastern end are found remains of an earlier building of the Romanesque style; it is plain, and preserves but few traces of its ancient state; it is about to be converted into a museum of Christian architectural antiquities. Part of the buildings of the abbey are used as the mairie of the 6th arrondissement, and as lecture-rooms for the professors of the school. The refectory, which is one of the most curious pieces of architecture in Paris, while, at the same time, it is one of the most perfectly preserved, has been thoroughly restored, previous to its being devoted to some public purpose. This also was built by Pierre de Montereau, and was finished in all its parts with the most exquisite delicacy. A line of slender columns along the middle of the room supports the central vaulting-ribs of the roof, which, by a clever statical contrivance, that could with difficulty be imitated at the present day, are made to throw the principal part of the weight on the outer walls. This beautiful apartment contains a curious pulpit, with an open-worked balustrade to its staircase, and is well worthy of a careful inspection from all lovers of the architecture of the middle ages. The whole of the buildings have for some time past been undergoing complete repair, and the more valuable parts a thorough restoration: the works are not yet terminated. The collections of models and machines preserved here is very extensive and various, consisting of nearly all that are used in France in every branch of industry. Only

a small part of the collection is at present exhibited, the whole having been entirely re-arranged; and, in consequence of the alterations going on in the buildings, it is expected that some considerable time may yet elapse before the remainder can be cleared and shown to the public. The catalogue even of what is at present exhibited is not yet finished, but it is to be hoped that its publication will not be long delayed. The reader will find, on mounting the grand staircase that leads to the long gallery, a series of four rooms; in the first are a fine collection of exquisitely-finished models of steam-engines, both stationary and locomotive, as well as a long series of models of various mills, workshops of numerous trades, potteries, machines used in building and engineering operations, etc. In a small room parallel to this is a complete model of a railroad, with a train of locomotive steam-engines and wag-gons attached to it. In the third room are models of turning-machines, etc.; and in the fourth, besides models of potteries, brew-houses, smelting-houses, etc., are some very valuable engineering and surveying instruments of various kinds, constructed by celebrated makers. The whole collection is peculiarly interesting and instructive, and is one of the most valuable in Europe. It is highly gratifying to an Englishman to see how the names of his own countrymen abound here—Maudslay, Watt, Stephenson, Davis, Taylor, Edwards, Judd, Barker, Atkins, etc. The library consists principally of works relating to the arts and sciences. In it are kept the models and drawings of unexpired patents, which are not shown to the public. This establishment is open to the public on Sundays and Thursdays from 10 to 4, and to foreigners with passports, as well as to certain other privileged persons, on Tuesdays, Wednesdays, and Saturdays, from 11 to 3. The days and hours of the lectures delivered here, and which are gratuitous, may be known by application on the spot.

Almost immediately to the south of the Conservatoire des Arts et Metiers will be perceived

ST. NICOLAS DES CHAMPS, parish church of the 6th arrondissement, which existed upon this spot as early as 1119, and became parochial in 1184. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed. This church consists of a nave, and choir with double aisles, and their accompanying chapels, a Lady chapel, and a projecting porch on the south side that gives the appearance of

a demi-transept. The western front is of the period 1420, and displays some canopies and mouldings, with good sculpture of that date recently restored. The tower is plain, and appears to be of a later epoch. In the nave and its aisles the capitals of the shafts are good, and the mouldings, which are rather open for the period at which it was built (1420), evince the deterioration of the style. The piers of the choir and the whole of the church eastward of the southern door are of the date of the last repairs above mentioned. The columns are elliptical, and of the Doric order; they support bold vaulting-ribs, and their elongated forms show that the genius of the pointed style was not quite extinct at the time of their erection. Both nave and choir have large clerestory windows with simple tracery, but no triforium gallery. The high altar is handsome, formed of Corinthian columns of dark marble, surmounted by a pediment. The picture contained between the columns is by Vouet, representing the Assumption. This church may be said to be remarkable principally for the good pictures it contains. In the baptismal chapel, on the south of the western door, is a curious Baptism of Christ, of the early Italian school. In the southern aisle, in the *Chapelle des Trepassés*, is a well-executed Deliverance of Souls from Purgatory. The adjoining one contains an excellent picture of Christ bearing his Cross, by Coutant, and in that next to it is a very pleasing *Ste. Geneviève*, with a good Crucifixion. The Raising of Lazarus, and a large and very curious picture of Louis XIII. making his vow to the Virgin, are well worthy of inspection. In the last chapel but one in the southern aisle of the choir, dedicated to St. Bruno, is the Apotheosis of that saint, by Lesueur. In the Lady chapel are two large paintings by Caminade; and behind the high altar of the choir is a curious example of a Chapel of the Holy Sacrament, formed by the altar and the apsis of the church. The chapels in the northern aisles of the choir and nave also possess some good paintings. In that of St. Cecilia is the Crowning with Thorns; and in that of St. Charles Borromeo, a very beautiful small painting of the sainted cardinal relieving the sick of the plague. In the Chapel of St. Stephen, opposite the south door of the church, is a large and well-painted picture of the saint by the bedside of a poor man. It is rare to find so many paintings of merit in the same church. Many distinguished persons were buried here; among them

Budæus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrian de Valois, historians; and Madlle. Scuderi.

Near this church, 151, rue St. Martin, is a fine old hotel, of the days of Louis XIV., with a handsome entrance, and a front decorated with Ionic pilasters. This arrondissement, the eastern limit of which is here determined by the western side of the rue St. Martin, reaches as far as the river. The principal monument of interest which it possesses is the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in the years 1508-22.—This is the only part remaining of the church of that name, which was demolished during the Revolution, and occupied the area of the present market. This magnificent tower, which is 156 feet in height, was formerly surmounted by a spire 30 feet high. It is a good specimen of the declining style of the pointed architecture of France. The turret at the north-western angle, and the battlement at the summit, with the *gargouilles* of immense size projecting from it, are its principal features. It has been lately purchased by the municipality of Paris, and may be expected to be completely restored. The market established at its foot is for the sale of old clothes and linen. The houses and streets in its immediate neighbourhood are some of the oldest and most curious in the capital.

From St. Jacques, the stranger will find his way to the

COUR BATAVE, 124, rue St. Denis, so called, because it was erected by a company of Dutch merchants in 1791. The principal court was formerly surrounded with porticos and a covered gallery; but its effect is much diminished in consequence of the porticos having been filled up with shops. This structure cost more than 1,800,000 fr.; and if the Revolution had not prevented the complete execution of the plan, it would have formed a magnificent monument.

Northward of this, and in the same street, is

ST. LEU ET ST. GILLES, 1st district church of 6th arrondissement.—On the spot where this small church now stands, a chapel was erected in 1236, which, in 1617, became parochial. The building was repaired in 1320, and, in 1611, the choir, with its aisles and chapels, was rebuilt. It consists of a nave and choir with side aisles: in those of the nave, one or two chapels are built, while, in those of the choir, they occur regularly in each compartment. There is a small tower

at the west end, with a short spire : the front is of the date 1236. By its mouldings, the nave is apparently of the 13th century, and, probably, of the date of the foundation ; but the lateral arches and windows appear to have been inserted at a later period. The clerestory windows occupy the whole of the intervals over the arches, but are devoid of mullions or tracery : there is no triforium, and the arch, with the window above, is set in a recess retiring at right angles from the pier. The side aisles have been awkwardly joined on to the rest of the building, and are of the date 1320, if not later. The choir has its roof higher than that of the nave, and is not a bad specimen of the style of the Renaissance. Some canopies and brackets for figures on the piers of this part of the church are curious. The high altar was raised in 1780, and a chapel of the Sepulchre constructed underneath. The pictures worthy of notice in this church are two in the choir : St. Margaret, Queen of Scotland, washing the feet of the Poor, by Gassiez, and St. Leu delivering Prisoners from confinement. In the Chapelle des Fonts, is a good picture of St. John the Baptist : in that of St. Louis, in the southern aisle of the choir, is a portrait of St. François de Sales, taken after death by Philippe de Champagne ; and, in that of St. James, the front of the altar has a curious piece of carved work, representing the creation. In the south aisle of the choir, a picture of Ste. Geneviève may be remarked, as well as a large one by Colson, near the door of the sacristy, of Christ restoring sight to the Blind, together with an old and good picture of a saint at Prayer, probably by Valentin. St. Leu being considered a healer of the sick, the kings of France, on their accession, used to visit this church nine days in succession, to implore health of the saint.

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#### SEVENTH ARRONDISSEMENT. (1)

On entering this arrondissement, at its north-west corner, the visitor will pass near the rue Transnonain, a small wretched street, which has acquired melancholy celebrity by the conflict between the people and the troops in April, 1834.

In this arrondissement are to be found some of the most magnificent hotels in Paris, and the visitor will do well to pass

(1) In describing this arrondissement, it has been found desirable to include within it all that portion of the 9th which lies on the north bank of the river, westward of the rue St. Paul.

among the small and dirty streets, of which this quarter of the town is now almost entirely made up, if he wishes to have an idea of what Paris was one or two centuries ago. In the rue St. Avoye, which is a continuation of the rue du Temple, Nos. 42 and 63, especially the latter, are well worthy of attention.

The HÔTEL DE ST. AIGNAN, 57, rue St. Avoye, is a magnificent edifice built by Le Muet. The windows are adorned with pediments, and the architecture is pure and of fine proportions, though the effect of the whole is now spoiled by two storeys having been added to the original height of the building. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; and it was then called the Hôtel de Montmorency. De Mesmes, President of the Parliament, afterwards came into possession of it, and gave it his name, which it changed for its present one in passing to a different owner.

Nearly opposite to it is a small fountain, built in 1687.

On passing eastward by the rue des Vieilles Audriettes, the visitor will find, at the corner of the rue du Chaume,

The FONTAINE DE LA NAIADÉ, rebuilt in 1775, and adorned with a well-executed bas-relief of a naiad lying among rushes, by Mignot.

The ARCHIVES DU ROYAUME will be perceived at the opposite corner. The building in which this great national collection is contained was formerly the hotel, or rather the palace, of the Prince de Soubise, and the family of the Rohans. It was built upon the site of a mansion belonging to the Connétable de Clisson; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The present hotel appears to have been erected after that period; though at the western end are some remains of what was probably the gatehouse, with a turret of the 15th century. A pedimented front of two storeys, adorned with coupled columns and statues, forms the northern side of a large courtyard 186 feet by 120, surrounded by a colonnade of coupled composite columns. The building extends to a great depth behind, and with its *grands et petits appartements*, as well as the gardens, constituted a residence of a family that disdained to be princes, and were only not kings. (1) The decora-

(1) The well-known motto of the Rohans is—"Roi je ne suis; Prince ne daigne; Rohan je suis."



tions of most of the apartments remain ; the gilded ornaments are very abundant and exceedingly beautiful ; and the paintings of part of the ceilings and panels are of first-rate merit. The principal saloon of the *grands appartements* is a model of all that was elegant in the year 1730 ; it now forms the library of the archives, and contains a valuable bronze clock, with fine copies of the Day and Night of Michael Angelo, as well as a large table of the same date. In the *petits appartements* is a window looking into the rue du Chaume, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the duke. After the Revolution, some families of noble birth, who had suffered by the times, were lodged here by order of Napoleon ; and in 1809 the whole edifice was consecrated to the preservation of the archives of the nation. A new building has been added to this edifice, at a cost of one million of francs, the first stone being laid in 1838. This precious collection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and procès-verbaux of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here ; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration, demanded and obtained their title-deeds, which had been sequestrated during the Revolution.<sup>(1)</sup> The collection at present is formed into six sections. The *legislative section* contains all the acts of the legislature, etc., forming a collection of 7,000 cartons. The *administrative section* comprises all the papers emanating from the public authorities ; among which are the *arrêts du conseil* from 1593 to 1791 ; the whole in 40,000 cartons. The *historical section* is formed of the

(1) An erroneous notion has prevailed, that the most precious and oldest archives of France are contained in the Tower of London, whither they were carried by the British invaders of France in the middle ages. The most valuable documents, however, were all preserved in the monasteries up to the time of the Revolution, and on a most careful search having been made in the Tower none of any importance have been discovered.

*trésor des chartes* from the 12th century to 1789; the historical monuments and the titles and charters of the monastic bodies, including a document said to be the original diploma of foundation granted by Childebert to the Abbey of St. Germain des Prés, and similar documents granted to the Abbey of St. Denis by Dagobert, Clotaire, and Clovis II. Besides these it contains the archives of the military and religious orders; those relating to public instruction; to genealogy, etc. The total number of cartons is 5,436. *The topographical section* consists of all the maps and surveys authorized by the state, to the number of 4,616. *The domanial section* has the title-deeds of princes, nobles, and public bodies, with the deeds of sequestration, etc., in 26,000 cartons. *The judicial section*, which is kept at the Palais de Justice, contains all the acts, decrees, and records of the parliaments and other courts of the kingdom, in 63,000 cartons. Besides these sections a library of 14,000 volumes is attached to the archives, in which will be found all the volumes of the *Records Commission* of England, presented by the British Government. One of the most interesting things contained in this hotel is the famous iron chest, made by order of the National Assembly in 1790, in which are deposited the seals and golden bulls of the papal decrees; a great portion of the keys of the Bastille; the silver keys of Namur, presented to Louis XIV., the famous *Livre Rouge* found at Versailles, the testaments of Louis XVI. and Marie Antoinette, the journal of Louis XVI., the minute of the Droits de l'Homme, the plate of the assignats, medals of the empire, the standards of the *mètre*, *gramme*, and *décagramme*, in platina, autograph letters of Napoleon, and among them the one written by him to Louis XVIII., together with a crowd of other precious objects. The archives were first entrusted to the care and direction of Camus, and on his death to the present Garde-Général, M. Daunou, whose name alone sums up all the events of the history of France during the last 50 years. M. Michelet, the Historian, is at the head of his own section. This interesting establishment is well worthy of a lengthened visit from the intelligent traveller. Application for permission must be made by letter (post paid), to *M. le Garde-Général des Archives du Royaume, No. 12, rue du Chaume*.

Behind the Hôtel de Soubise, in the rue d'Orléans, is  
**ST. FRANÇOIS D'ASSISE**, second district church of the seventh

arrondissement.—The exterior is plain and uninteresting, and the interior can lay claim to no architectural beauty. It was the chapel of a convent of Capucins, erected and founded in 1623. It consists of a nave, choir, and one side aisle: the galleries opening into the church and aisle, from whence the brethren heard service, still remain. It is only remarkable for some good paintings which it contains: in the nave, St. Charles Borromeo at Milan, St. John writing the Apocalypse, and St. Louis visiting his soldiers sick of the plague, by Scheiffer, all on the western wall, are good paintings. On the eastern are St. François d'Assise before Pope Innocent III., by Caillot, and the same saint before a sultan of Egypt, by Lordon, both of them good. A small Crucifixion is also worthy of notice. At the entrance of the choir is, on the left hand, a very remarkable kneeling figure of the saint of the church, in his monastic dress, of grey marble, said to be Egyptian; the hands and head are of white marble. Opposite to it is one of St. Denis. Behind the altar in the choir are several large paintings; the best of which are a Descent from the Cross, and the Communion of St. Theresa. In the aisle on the east of the nave there are two beautiful little pictures by the side of the altar of the Virgin, representing the Flight into Egypt, and the Presentation in the Temple. The chapel of St. Francis also possesses an excellent picture of the saint. By the side of the church is a new and elegant house lately erected for the curate and his vicars.

At the corner of the Vieille Rue du Temple is

The PALAIS CARDINAL, now the IMPRIMERIE ROYALE.—This hotel was erected in 1712, and derives its name from its possessor, the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intriguing spirit brought so much unmerited odium on the unfortunate Queen Marie Antoinette. In this hotel took place the scenes described in the Memoirs of Mme. Campan. The front towards the court is plain; that towards the garden is decorated with columns; and the mansion altogether was one of the largest in the capital. It is now used as the Royal Printing Establishment, which is one of the most extensive and best regulated in Europe. The Imprimerie Royale was first established by Francis I. in the Louvre, in the entresol of the long gallery; it was afterwards transferred to the Hôtel de Toulouse, now the Banque de France, and finally, in 1809, to the Palais Cardinal. The vi-

sitor is conducted through all the different branches of the type-foundry, the compositors' rooms, the hand-press room, the steam-press room, and the mechanical press rooms; the form-room, the paper-warehouse, and the book-binding department. Throughout the whole the utmost order, regularity, and cleanliness are preserved, and the greatest attention is paid to all strangers by one of the superintendents of the establishment, those gentlemen taking a pleasure in explaining all the minutiae of the various processes in person. The total number of persons constantly employed here is 700, of whom 120 are compositors. The book-binding part occupies, out of the above number, 20 men and 50 women. There are in the hand-press room 100 presses constantly working, each occupying two men; here all the ordinary work of the office is performed; the Government papers of all kinds, and for all offices throughout the French dominions, besides any other common printing performed here by order of the Government, are struck off in this room. The steam-press room, in which a fine engine works two beautifully constructed machines, equivalent in duty to 25 hand-presses, is devoted to similar purposes. In this room there is also a drying-machine, worked by steam, and an ingenious apparatus for cutting the edges of certain government papers, custom-house tables, etc., where almost mathematical accuracy is required. The mechanical press room is filled with some very beautiful hand-presses, worked by improved mechanical processes, and by which the rare and magnificent works published at the expense of government are printed. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which cannot be executed elsewhere, will afford a high treat to the intelligent visitor. During the time of Napoleon, when government papers were printed here for half Europe, there were 300 hand-presses constantly employed; these of course were diminished at the Restoration. At the time of the Revolution of July, 1830, the mob broke into this office, and among them some printers from other establishments, who destroyed every one of the steam and mechanical presses, thinking, thereby, to break up the establishment. Since that time only two steam-presses have been employed, and the number of mechanical presses has been reduced. This establishment is the richest of all the world in its founts of

type, having complete ones in every written language. At the time of pope Pius VII. visiting the Royal Printing-Office, the Lord's Prayer was printed and presented to him in 150 languages at once. The forms of government papers are kept here for a long time after they are used, and 18,000 are thus preserved in a long room set apart for this purpose. The hours for working in this establishment are 10 every day; compositors gain from 5 fr. to 6 fr. per diem; and the best printers 4 fr. 50 c. After 30 years' service they are entitled to a pension of 400 fr., and a certain small portion of their wages is deducted for a sick-fund. The book-binders earn about 3 fr. 50 c., and the women 2 fr. per diem. A library, containing specimens of typography executed here, is attached to this establishment, which, even to an indifferent observer, cannot fail of being one of the most gratifying sights in Paris. For permission to see this establishment, written application must be made, a day or two before-hand, to *M. Le Directeur de l'Imprimerie Royale*, who appoints a fixed hour on Thursdays for the visitor, which must be punctually kept, in order that the superintendent may conduct all visitors at the same time, and thus be saved any unnecessary loss of time and trouble.

At the corner of the rue des Francs Bourgeois, so called from certain free tenements held in it in former days by poor people, will be seen one of those elegant turrets that still are to be found in some of the most ancient parts of Paris. The bold mouldings at the lower part and the tracery of the upper are remarkable. This turret probably witnessed the murder of the Duke of Orleans, only brother of Charles VI., on Nov. 20, 1407. (1) This event gave rise to the bloody feud which pro-

(1) The Duke had been supping with the Queen at the Hôtel Barbelte, and was going to the Hôtel St. Paul, on a pretended summons from the King, brought by a person who was in the conspiracy of the Duke de Bourgogne. He was mounted on a mule, followed by two equerries on one horse, a page, and three footmen carrying flambeaux. On arriving opposite a house, called L'Image Notre Dame, he was attacked by 18 armed men, headed by Raoul d'Octonville, a Norman gentleman. The horse of the equerries ran away, and the Duke was immediately set upon by the band, crying "A mort!" "I am the Duke of Orleans!" he exclaimed. "It is you whom we want," replied the murderers, and at the same moment a battle-axe cut off his bridle-hand. Several blows of swords and clubs succeeding each other, he fell to the ground, and, though exhausted by loss of blood, defended himself on his knees, parrying for some time the attacks with his arm. "Qu'est ceci? d'où vient ceci?" he exclaimed from time to time. At length, a blow from a club

duced such calamity to France, and ended in the occupation of it by the English.

The stranger will find in the rue de Paradis a large edifice, the central establishment of the Mont de Piété (see *Institutions*), and by its side the church of

**NOTRE DAME DES BLANCS MANTEAUX**, first district church of 7th arrondissement, formerly the chapel of a religious house, where one of the mendicant orders, called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, established themselves in 1258. In 1297, another mendicant order, the *Guillemites*, replaced them by order of the Pope; and, in 1618, these were united to a Benedictine order, and the monastery and chapel were rebuilt. A street now traverses the court of the monastery, some of the buildings of which may still be observed to the east, and the chapel remains, a plain building externally, but of an elegant style of Corinthian architecture within. It consists of a nave with narrow side aisles, and a circular end; it has an arched roof, with lateral windows, above the cornice of the Corinthian pilasters that adorn the front of the piers, and is lofty and well lighted. The organ is placed in a remarkable position behind the high altar. In the eastern aisle is a small and agreeable picture of a female saint, and over the entrance is a large and very splendid picture of the Burial of St. Petronilla; its dimensions are about 18 feet by 8, of the school of Guercino. Nothing is known concerning this painting, perhaps the finest in any of the Parisian churches, farther than it was given to the church soon after the restoration of the edifice to Catholic worship, and that it came from Versailles.

Opposite the rue des Blancs Manteaux is the

**MARCHÉ DES BLANCS MANTEAUX**.—This small market, situated on the site of the convent des Filles Hospitalières de

dashed out his brains, and his assassins held a flambeau to his face to see if he were really dead. A man, whose face was covered with a scarlet hood, came out of the house, and with a club struck the dead body, saying, "Eteignez tout; allons nous en; Il est mort." They then set fire to the house in which they had been concealed, and withdrew. The Duke of Burgundy a few days afterwards fled from Paris, having confessed to the Duke de Berri that the deed had been done by his orders to revenge himself of the Duke of Orleans having placed the Duchess of Burgundy's picture among those of his mistresses. The Duke of Burgundy was afterwards murdered at the bridge of Montereau by the son of the Duke of Orleans.

St Gervais, was opened in 1819. It occupies a space of about 80 square feet.

A little lower down in this street, at No. 51, is

The HÔTEL DE HOLLANDE, built by Cottard, a fine hotel, richly ornamented in the style of Louis XIV. The figures that support the pediment of the front are tasteful, and on the compartments of the walls surrounding the court may still be seen a dial and other astronomical diagrams faintly traced.

The stranger will not regret following the rue des Francs Bourgeois, on quitting the Vieille Rue du Temple; he will find it containing some magnificent mansions of sufficient interest to repay his excursion. No. 25 is an hotel of the time of Henry IV.; No. 7, of the days of Louis XV.; and No. 12, although not in the same arrondissement, may also be noticed. At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. It is of the same date apparently as the centre of the Tuileries; its front is adorned with fine Corinthian pilasters; and in the circular-headed pediments that appear over the side wings are shields with stags' heads, the horns of which are held by angels; the heads of hounds, etc. A beautiful little balcony in the northern wing, and a curious turret at the corner of the street, should be remarked. The whole has lately been restored.

In the rue Pavée is the Hôtel de la Houze, and there also stood the *Hôtels de Gaucher de Châtillon*, and *d'Herbouville*, or *de Savoisi*. The new building of *La Force* is perceived in it about mid-way.

At the corner of the rue Culture Ste. Catherine, but in the 8th arrondissement, is the

HÔTEL DE CARNAVALET, the residence of Madame de Sévigné, and the Countess de Grignan, her daughter, one of the most beautiful mansions of the 17th century. The sculpture with which it is adorned is of exquisite delicacy of execution, and was in part the work of Jean Goujon. The building itself is posterior to the time of that celebrated artist. The front is decorated with coupled Ionic columns, and the gateway has some excellent sculpturéd with which it is crowned: the figure of Minerva over the attic of the front is very remarkable. In the court-yard the capitals of the pilasters of the lower storey are elegant, and three sets of four allegorical figures, those in the centre by Goujon, will attract attention. One of the spa-

cious apartments still remains. Strangers are admitted on applying to the porter.

At the corner of this street the Connétable de Clisson was waylaid and nearly murdered, in 1391, by Pierre de Craon, Chamberlain of the Duke of Orleans, who was assassinated by the Duke of Burgundy. This man had been dismissed from his post, as he supposed by the influence of the Connétable, and accordingly, lying in wait for him with 20 ruffians, he attacked him on the night of June 13. The Connétable was badly wounded, but not mortally, and Craon, who escaped to England, was subsequently pardoned in 1395.

On descending the rue Culture Ste. Catherine, the visitor will soon be struck with the magnificent view of *St. Paul and St. Louis*, in the rue St. Antoine. In front of this splendid church is the

FONTAINE DE BIRAGUE, erected in 1579, by Cardinal de Birague, and rebuilt in 1807. It is a pentagonal tower, surmounted by a dome and lantern; and each side contains a niche, between Doric pilasters supporting a pediment, above which rises an attic adorned with a naiad. It bears the following inscription:—

Prætor et Ædiles Fontem hunc posuere, beatl  
Sceptrum si Lodolx, dum fluet unda, regat.

In the rue du Roi de Sicile, is the prison called *La Force*, (see *Prisons*,) formerly the hotel of the Duke de la Force. The principal court still remains.

On the opposite side of the rue St. Antoine, is

ST. PAUL ET ST. LOUIS, 3d district church of 7th arrondissement.—This church was begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits, founded by Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. The magnificent front, elevated on a flight of steps, is 144 feet in elevation, and 72 feet in breadth at the base; it is decorated with three ranges of columns, and has a rich effect when viewed with the evening sun shining upon it. This structure is to be noticed for the profusion of ornament lavished on every part of its interior. It is cruciform, with chapels on each side of the nave, communicating the one with the other. Over the cross of the church rises a lofty dome, in the pendentives of which are sculptured figures of the four evangelists; and, on the sides



above, four figures in fresco of kings of France. A rich cornice and gallery are over the Corinthian pilasters which stand in front of each pier, and the roofs of the chapels are remarkable for being covered with scroll work. This church was pillaged of all its riches at the Revolution; but a profusion of marble is still to be seen on the high altar, and round several door-ways; the rails, too, which separate the high altar from the nave, are of marble. In the eastern transept, is a well-conceived Agony in the Garden, and, in a chapel on the western side, is a valuable picture of St. Paul, in the style of Moise Valentin. The architect of this magnificent church was Father Derranden, a Jesuit.

By the side of St. Paul and St. Louis, is the entrance to the COLLÈGE ROYAL DE CHARLEMAGNE, 120, rue St. Antoine, the buildings of which formed the college of Jesuits founded in 1582. They are remarkable only for their great size, and are a prominent feature in the rue des Prêtres St. Paul. The stranger should enter this street by the Passage Charlemagne, which will lead him through the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, 22, rue des Prêtres St. Paul, where the tradition of the neighbourhood places the site of a palace. A turret of the time of Francis I. is still to be seen in one corner of the court, and some figures with other ornaments remain to indicate its former state.

From this street the visitor will go into the rue du Figuier, at the southern corner of which is the

HÔTEL DE SENS, one of the most interesting remains of the middle ages extant in France. It was erected in the 15th century, and formed part of the Hôtel St. Paul. The gateway, flanked by two overhanging turrets, has a finely-groined roof, and has a curious projection on the outside at the apex of the arch, destined to serve as a means of defence. The windows are very remarkable, and there is a singular turret in the south-western corner of the court with a machicolated projection. This hotel, which is a perfect model of a noble mansion of the epoch of its erection, is still in good preservation, although used as a waggon-office, and tenanted by poor families. It is greatly to be desired that the Government should be induced to purchase and to repair it, as one of the most precious of the national monuments.

The rue de Jouy, which, at No. 9, possesses a specimen of the architectural genius of Mansard in the Hôtel d'Aumont,

will lead the visitor by the rue St. Antoine, and the rue de Monceau, to

**ST. GERVAIS**, 2d district church of 9th arrondissement. There is much difficulty in ascertaining the date of this church. An inscription, placed near the sacristy door, states that it was dedicated in the year 1420; but this is at variance with the style of any part of the existing edifice, all the details and the general analogies of which show it to be of the 16th century. On the other hand, the date 1581, assigned for some enlargements that took place in that century, seems almost too late. It is probable that the church was dedicated before the walls were raised, that the building was afterwards suspended, and that it was resumed in the 16th century, according to the style of that epoch. It is a regular cruciform church, with single aisles entirely surrounding it; the transepts are not deep, and have galleries of a later date erected in them. There is no triforium gallery, and the clerestory windows, which are large, nearly touch the vertices of the pier arches. The mouldings are all open, and in many cases intersecting; while the tracery of the windows is of late date, and of weak design. The imposts of the shafts and piers are in all cases discontinuous; the vaulting ribs are complicated, and the exterior flying buttresses are double, having the lower arch surmounted by a series of smaller ones. The chapels that surround the nave and choir communicate with each other by archways, and thus give the effect of a double aisle. The Lady chapel behind the apse of the choir is the most beautiful in Paris; the vaulting ribs of its roof unite in the centre, and descend in an elaborate open-worked crown, a chef-d'œuvre both in design and workmanship. The windows of this chapel are filled with very fine painted glass by the celebrated Jean Cousin, and the northern windows of the choir and nave still preserve ample remains of the glass with which that sculptor and painter filled the whole church. Some of the chapels have also a few fragments. The western front of the church was begun in 1616, Louis XIII. laying the first stone; and, though good in its kind, cannot but be regretted as having replaced what, from the other details of this church, may be inferred to have been much better. The chapels of this magnificent building, as its interior entitles it to be called, contain some very fine paintings. The first on the south side of the nave, which is the Chapelle des Agoni-

sants, has a fine Crucifixion, of one of the later Italian schools. The Chapelle des Trépassés contains a curious picture of the Deliverance of Souls from Purgatory at the intercession of the Virgin ; it is probably an Italian picture, and of the 17th century. The south transept forms the Chapel of the Holy Ghost ; in it is a good altar-piece, of the Tongues of Fire, at the Feast of Pentecost ; and also a circular segmental picture of the Father surrounded by Cherubim, painted by Perugino, in 1496. The first chapel of the south aisle of the choir is remarkable for a fine Decapitation of St. John the Baptist, apparently by Guercino. The next chapel, of St. Geneviève, has Jesus, with Martha and Mary, by Philippe de Champagne. This is an excellent picture. In a large and irregularly-shaped chapel, is the monument of Chancellor Letellier, a sarcophagus of black marblé, supported by colossal heads in white marble. At the ends are beautiful full-sized figures of Religion and Fortitude ; on the sarcophagus the chancellor reclines, with a genius weeping at his feet. It dates nearly from his death, 1685. There is also a plaister Descent from the Cross, by Gois, in this chapel. In the Lady chapel there is a large and splendid picture of the Death of the Virgin. In one of the chapels north of the choir, is an excellent painting of the Good Samaritan, by Foustier. Near the sacristy door, in this aisle, is a picture by Albert Durer, of the nine sufferings of Christ, dated 1500. In the north transept is the Martyrdom of St. Julitte and her Son St. Cyr, by Heim ; and in the next chapel of the nave, is Christ at the Ruler's House, a good picture of the French school. In the Chapelle des Fonts, is a well-executed model in wood of the western front of the church, serving as an altar-piece. There is a fine organ in this church, and the services are performed here with great solemnity. It is one of the most interesting churches of Paris ; and Paul Scarron, husband of Mme. de Maintenon, Philippe de Champagne, with many other distinguished persons, were buried within its walls.

A small street nearly opposite this church leads into the *Marché St. Jean*, a place no longer used as a market. Here stood the house of Pierre de Craon, which was pulled down for his attack on the Connétable de Clisson. An old fountain and a guard-house still exist upon it.

In the rue des Billettes, No. 16, leading from the rue de la Verrerie, which opens into this place, is

**THE LUTHERAN CHURCH** (*Église des Carmes*).—This church, built in 1754, after the designs of Frère Claude, a Dominican, formerly belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 the church was bought by the city of Paris, and given, about four years after, to the Protestants of the Augsburg Confession. The building is lofty, neat, and light. It is fitted up with pews, and possesses an organ. In the vestry are several good pictures, presented by the late Gen. Rapp, and other Protestants. The Duchess of Orleans attends service here while in Paris. Service is performed every Sunday, at 12  $\frac{1}{2}$  in French, and at 2 in German.

Passing by the rue des Deux Portes, the visitor will come into the rue de la Tixeranderie, where, at the corner of the rue du Coq, is a house and turret of the 16th century. He may now proceed to the

**HÔTEL DE VILLE**, Place de Grève.—The place where the *corps de ville* or municipality of Paris assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère. From thence they removed to the *Parloir aux Bourgeois*, near the Grand Châtelet, and afterwards to a kind of tower in the city wall, which, like the preceding, took the name of *Parloir aux Bourgeois*. In 1357, the municipality purchased, for 2,880 livres Parisis, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently made a royal residence. Upon the site of this and some neighbouring houses the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, and it was not till 1549, when Dominic Boccadero di Cortona, an Italian architect, presented a new plan to Henry II., that the building was proceeded with. It was not, however, entirely finished until 1605, in the reign of Henry IV. During the war of the Fronde, and still more during the Revolution, the edifice received much damage, particularly in the ornamental parts; it was, however, preserved from further degradation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. Other buildings were added to it, and the hospital and church of St. Esprit, together with the church of St. Jean en Grève,

were pulled down or incorporated in it. Very extensive additions and alterations are now making here, and the city of Paris has decided on doubling the length of this front, as well as of increasing the whole of the edifice, so as to form an immense quadrangle of the same style of architecture as the original, with four splendid façades, completely isolated, and at a distance from any surrounding houses. The expense of these additions and alterations is estimated at four millions of francs. The Hôtel de Ville, as completed in 1605, consists of a large pile of building towards the Place de Grève, with two pavilions higher than the rest of the edifice, built at the northern and southern extremities, and of buildings surrounding a small court in the centre. The style of architecture displayed in this remarkable edifice is that prevalent in Italy during the 16th century, and which is known in France as that of *La Renaissance des Arts*. The component members of the decorative parts of the building are all Roman, arranged in the manner of the middle ages. Each pavilion is erected over a wide archway, one of which used to serve as a street; a range of windows with pediments, between small Corinthian columns, is on the ground floor; and above is a long range of plainer windows and canopied niches, while a rich balustrade edges the lofty roof pierced with dormer windows, or lucarnes. In the centre of the roof rises a grotesque turret; and high chimneys, richly ornamented, flank the roofs of the main body and of the pavilions. The ornaments of this front are exquisitely sculptured, and its effect as a monument of the epoch is very grand. Over the door-way in the centre is a bronze equestrian bas-relief of Henry IV., which replaces one destroyed during the Revolution; a series of niches contain the most distinguished of the magistrates of Paris from early times; and in the centre of the roof is a valuable clock, lighted at night, by Lepaute. The quadrangle, which is approached, like the whole of the external front, by a flight of steps, is surrounded by an arcade and portico, under one of the arches of which, facing the entrance, is a splendid bronze statue of Louis XIV. Around the freize of this court were marble tablets, inscribed with the principal events of the life of Louis XIV., from 1659 to 1689; and circular compartments in the spandrels of arches were charged with armorial bearings, now effaced. The lucarnes of this court are very beautiful and light. The circu-

lar roof of the principal staircase is divided into compartments, the mouldings and interior parts of which are richly sculptured. On the landing-place is a curious groined roof, constructed to imitate wood-work, and is a monument of the taste of the times of Henry II. The *Grande Salle*, or *Salle du Trône*, occupies the whole length of the central portion of the building, and is a most magnificent apartment. The fireplaces are vast, and are crowned with recumbent figures in white marble, of the same date as the staircase. The buildings on the northern side of the court form the residence of the Prefect of the department; those on the south and east, various public offices. The most interesting recollections are connected with this fine monument of the 16th century, which from the time of its erection has witnessed many of the most important political acts of the revolutions with which the country has been visited. The room where Robespierre held his council, and where he attempted to destroy himself, is shown, as well as the window where General Lafayette embraced Louis Philippe, and showed him to the people in 1830, as *the Best of Republics*. It is the central one of the *Grande Salle*, and is the same window from whence Louis XVI. spoke to the populace with the cap of liberty on his head. All the revolutions of France have been ratified in this historical room, and have been put into execution on the Place de Grève beneath. The furniture of the *Grande Salle* is not worthy of the apartment, and is of the present century, though said to be almost coeval with the building, by the persons who show it. This, as well as every part of the edifice, will be completely restored according to the new plans, and all the public offices connected with the prefecture of the department will be joined together under the same roof. Strangers are readily admitted.

In the buildings of the Hôtel de Ville the *Bibliothèque de la Ville*, which has been removed to 35, quai d'Austerlitz, on account of the alterations now going on, is to be ultimately replaced. This collection was bequeathed to the town of Paris, by M. Moriau, Procureur du Roi, in 1759. It is rich in manuscripts upon the history of France, and contains 50,000 volumes. (See *Public Libraries*.)

THE PLACE DE GRÈVE is celebrated as having been the scene of most of the public deeds of blood that have occurred in the capital. Its pavement is stained with the blood of the

victims of all revolutions, and with that of the criminals executed by the hand of justice, till within a few years. Great improvements in the architectural appearance of this place have been made by the extension of the Hôtel de Ville, and the widening of the quay. In the north-west corner of it may still be perceived one of those beautiful turrets formerly so abundant in Paris.

The PONT D'ARCOLE, which leads from the Place de Grève to the Ile de la Cité, is a small suspension-bridge for foot-passengers only, who pay a toll for passing. It was erected after the designs and under the direction of M. Duvergier, and was opened on the 21st of December, 1828. Its length is 106 yards, and its breadth 5. The chains pass over a small archway of masonry, erected in the middle of the river. This bridge is celebrated for the slaughter made on and about it during the conflict of the Royal Guards and the people in 1830. It derived its present name from a young man, who, heading the people in their advance upon it with a flag in his hand, was killed under the archway in the middle; and from his name being Arcole, added to the similarity of this trait of courage to one shown by Napoleon at Arcola, the present appellation arose. It is to be rebuilt on a larger scale.

The visitor may proceed by the rue des Arcis, to

ST. MERRI, 2, rue St. Martin, parish church of the 7th arrondissement.—This church was originally a small chapel dedicated to St. Pierre des Bois, near which St. Mederic or St. Merri died in 700. In the year 1200, the church, being built on the site of the chapel, took for its patron St. Merri, whose relics it contained. The present edifice was begun in 1520, but was not finished till 1612. It is a cruciform church, having the northern transept not so deep as the southern one, and the tower placed at the south-western angle of the nave. Double aisles are on each side of the nave, but not of the choir; behind the tower, on the southern side of the nave, a large chapel of the Holy Sacrament was erected in 1754. The western front has a good portal of excellent workmanship of the date 1520, and the western end of the church altogether of an earlier style than the choir and its chapels. Two turrets are placed at the junction of the choir and its apse. In the interior, the nave and choir have large clerestory windows with good tracery, but no triforium, and the transepts have each a fine *rosace*, that of the southern tran-

sept being the most elaborate. The junctures of the vaulting, mouldings, and piers, are all made without imposts, according to the style prevalent in France in the 16th century, except in the chapels of the choir, where curious examples of large circular pillars with bands for capitals occur. The key-stones of the vaulting ribs of the nave and of the aisles are good specimens of the workmanship of the time; and the roof of the cross is covered with rather late flamboyant tracery. The structure of the northern aisle of the nave, being a series of chapels opening into each other, is worthy of notice. The choir was barbarized in the years 1751-4. In the chapel of the Sacrament is a good picture, by Colson, of St. Charles Borromeo at Milan, and another of St. Chrysostom, by Péron. In the northern aisle, a Descent from the Cross, probably a copy, is of some value, and, in the passage leading to the sacristy, is a fine Visitation of the Sick. The two last chapels of the southern aisle of the choir also contain some good paintings. In the windows of the choir, transepts, and chapels, are still preserved some fine specimens of painted glass, said to have been executed by Pinaigrier. The tower of this church has become unfortunately famous from the events of 1832, and from the obstinate resistance made in it and the adjoining streets by a handful of young men against the king's troops.

At the corner of the rues Maubuée and St. Martin, is the *Fontaine Maubuée*, built in 1733.

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#### EIGHTH ARRONDISSEMENT. (1)

On entering this arrondissement by the rue Popincourt, at the northern end, the visitor will pass by a large barrack, and will find a small fountain ornamented with bas-reliefs, opposite which is

ST. AMBROISE, 2d district church of 8th arrondissement.—This church, built for a convent of nuns, called the *Annonciades*, in 1639, was enlarged in 1802, and annexed to the parish of St. Marguerite. It consists of a nave, choir, and side aisles; but is perfectly plain in its architecture, and of small dimensions. There is a large chapel of the Virgin, opening into the eastern aisle. On the east wall of the nave is a

(1) All that part of the 9th arrondissement which lies between the fossé de la Bastille and the rue St. Paul is included under this head.



curious picture of a nun wearing a crown of thorns; in the west aisle a St. John the Baptist; and at the entrance of the choir, an oblong picture of the Adoration of the Magi. On the west wall is a remarkable *Ecce Homo*, and a Magdalene, of the school of Mignard. In the choir is a picture of St. Ambrose protecting an Arian from his enemies, by Wafflard, of the modern French school.

Behind the church of St. Ambroise, is the

ABATTOIR DE POPINCOURT, or DE MENILMONTANT, the largest of the five establishments of the kind in Paris, and which may be taken as a model for all the others, which only differ from it in size and the position of their buildings. It was erected in 1810, and consists of 23 piles of building, placed on a sloping ground, and arranged within an enclosure of walls 645 feet by 570. In front of the abattoir, a small public walk is planted, and, at the entrance, are two pavilions, containing the bureaux of the administration. To the right and left of the central court, 438 feet in length by 291 in breadth, are four buildings, separated by a road traversing the ground in its whole breadth. These are the slaughter-houses, each 141 feet long, by 96 broad; a flagged court separates them into two piles, each of which contains eight slaughter-houses for the use of the butchers, who keep the keys of those respectively belonging to them. Each slaughter-house receives air and light from arcades in the front walls. Above are spacious attics for drying the skins and depositing the tallow; and that they may be always cool, a considerable projection has been given to the roofs. Behind these slaughter-houses are two ranges of sheds, containing sheep-folds, and at their extremities two stables: each of these buildings contains its loft for forage, and completes on the sides of the court the principal masses of building which form the establishment. At the bottom of the court, in which there is a commodious watering-place, and folds for the cattle, are two detached buildings for melting tallow. They are traversed in their length by a broad corridor, which gives access to four separate melting-houses, below which are cellars, containing coolers. Beyond these, on a line parallel to the outer wall, are two buildings raised on cellars, in which the skins are kept. In the remotest part of the ground, in front of the entrance, is a double reservoir for water, 228 feet in length, built in solid masonry, and resting on vaults, under which are

stands for carriages. Cattle and sheep, on entering Paris, are immediately taken to one of the abattoirs, and are there kept at the cost of the butcher. The slaughtering is carried on every afternoon, and the meat is taken to the shops every night. At the abattoir de Popincourt the weekly slaughtering is nearly as follows : 400 oxen, 300 cows, 600 calves, and 2,000 sheep ; these numbers being rather under the general average. The establishment is superintended by a resident inspector of police, and gives occupation in its internal arrangements, independently of the butchers and their servants, to 18 families. The whole is conducted with very extraordinary cleanliness, more than could be expected from the nature of the uses to which it is applied, and strangers are readily admitted, on application at the porter's lodge.

The rue St. Maur leads hence into the rue de la Roquette. Here the visitor will immediately be struck with the aspect of the two large prisons, lately erected, one for condemned criminals on the east, the other for juvenile offenders on the west. (See *Prisons*.) The Barrière d'Aulnay, at the upper end of this street, which is lined with the shops of dealers in tombs, stone-masons, and persons who sell funereal garlands, opens in front of the

CEMETERY OF PÈRE LA CHAISE.(1)—This tract of ground on the slope of a hill extending from Belville to Charonne, on the north-east of Paris, was celebrated in the 14th century for the beauty of its situation ; under Louis XIV. as the residence of Père La Chaise ; during 150 years as the country-house of the Jesuits ; and in the present day is the principal cemetery of the French capital. In the earliest ages of the monarchy, this spot was called *Champ l'Évêque*, and belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine. It continued to bear its former name till the reign of Louis XIV., who authorised the Jesuits to call it Mont Louis. That monarch being particularly attached to Père La Chaise, his confessor, appointed him superior of this establishment in 1765, and Mont Louis then became the focus of the Jesuitical

(1) Conductors and a plan of the cemetery are to be had at the gate on entering.

power in France. The house was enlarged, and the garden extended and ornamented; but on the suppression of the order, Mont Louis was sold to pay the creditors of the community. It afterwards passed through several hands, and was purchased for 160,000 fr. by M. Frochol, prefect of the Seine, to be converted into a cemetery. It then consisted of 42 acres. M. Brongniart was appointed to adapt this spot to its new destination; and he preserved whatever could be rendered subservient to the use or embellishment of the new establishment. Winding paths were formed, a wide road was opened to where the mansion of Père La Chaise formerly stood, and with the shrubs and fruit trees were mingled cypresses and willows. The cemetery of Père La Chaise was consecrated in the beginning of 1804; and on 21st May, of the same year, the first corpse was buried there. Its present extent is nearly 100 acres, and it is entirely surrounded by walls. The advantageous situation of this spot, on the slope of a hill, surrounded by luxuriant valleys and rising grounds, and commanding an extensive view of a picturesque and glowing landscape, has occasioned it to be chosen by the most distinguished personages as the place of their interment; consequently no Parisian cemetery can vie with that of Père La Chaise in the number and beauty of its monuments. Some of them, of large dimensions and elegant architecture, are in the form of temples, sepulchral chapels, funeral vaults, pyramids, and obelisks; others present cippi, columns, altars, urns, etc., variously ornamented; many are surrounded by columns of wood or iron, within which are planted flowers and shrubs; and near some of them are benches to which kindred and friends repair to give vent to feelings of affection and regret. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and furnishes a sufficient supply to keep the plants and herbage in perpetual verdure.(1) The cemetery of Père

(1) In this cemetery there are three kinds of graves:—perpetual graves, temporary graves, and *fosses communes*. The last are four feet and a half deep, in which the poor are gratuitously buried in coffins placed close to, but not upon, each other. The two latter kinds of graves are re-opened every five years, that term being sufficient for the decomposition of bodies in this clayey soil; but the ground of each grave may be bought either for six years or for ever, at the time the trenches are about to be re-opened, in the event of it not being in the line of any road it is in contemplation to form. Application for the purchase of ground is to be made at the bureau of the cemetery, or at the Bureau des Cimetières, Hôtel de Ville. (See PHYSICAL STATISTICS, CEMETERIES, etc.)

La Chaise is appropriated to the interment of the inhabitants of the 5th, 6th, 7th, 8th, and 9th arrondissements only, except in the case of the purchase of ground for ever, when remains may be brought there from any part of the capital, or the kingdom. The gateway, which is immediately opposite the barrier, is placed in the middle of a semi-circular recess; and is adorned with funereal ornaments, and inscriptions in Latin from the Scriptures. It leads into a semicircular area, on each side of which is a lodge. The divisions on the right and left of the avenue opposite the entrance present nothing worth notice. Taking the road to the right at the extremity of the avenue, a court is passed on the right in which is the Bureau de renseignements. A door to the right of the court leads to the Jews' burial-ground. It contains handsome monuments of Calmer, Madame Fould, and M. Diaz Carvalho. Beyond this spot, on the right, stands the most picturesque and interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in the middle of the 12th century. It consists of a sepulchral chapel of the pointed style of the 13th century, formed by M. Lenoir, out of the ruins of the celebrated abbey of the Paraclete founded by Abelard, and of which Heloisa was the first abbess. Its form is a parallelogram, 14 feet in length by 11 in breadth; and its height is 24. A pinnacle 12 feet in elevation rises out of the roof, and four smaller ones, exquisitely sculptured, terminate the angles. Fourteen columns, six feet in height, with rich capitals, support 10 arches, and the latter are surmounted by cornices wrought in flowers. The four canopies are decorated with sculptured figures, roses, and medallions of Abelard and Heloisa. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot and on one side of the tomb are inscriptions; and at the angles are four short inscriptions relating to the origin of the monument, its removal, and its erection in the Musée des Monuments Français, from whence it was transported to the cemetery of Père La Chaise. Near this spot repose General Murray and Rear-admiral Colbert. Farther on, is a fine marble monument with a medallion of Pierre Louis Serre. On the side of the avenue opposite the chapel of

Abélard and Heloisa are two divisions, the most remarkable monuments in which are that of the great naturalist, Cuvier; those of M. and Mme. Reveillon, of whom the latter was the first victim of the Revolution in 1789, when their paper-hangings manufactory in the Faubourg St. Antoine was burnt by the populace; and that of Mme. Pigault Le Brun. In the next divisions are interred a M. Schacheres, shoemaker to Mademoiselle d'Orléans, whose epitaph, composed by himself and inscribed on his tomb before his death, is the *ne plus ultra* of vanity; the Duchess de Fleury; the noble family de Coigny; the Prince de Monaco, who in 1819 drowned himself, at the age of 61 years; the Russian princess Galignie, a Gothic monument; the celebrated medical professor Hallé; Delambre, the astronomer; Lord Dormer; Langlés, the Oriental scholar; the Marchioness de Condorcet; the famous Regnault St. Jean d'Angely; Baron Denon, a pedestal surmounted by a bronze statue of that distinguished traveller; the Duke de Laval Montmorency; and the Duchess de Castries, a handsome monument. The next divisions of this section, comprised between the principal avenues, may be called classic ground. Here are interred:—the aeronaut Charles, successor of Montgolfier; Madame Dufresnoy, surnamed the tenth muse of the age; the celebrated chemist Fourcroy, a bust of marble; Haüy, the mineralogist; Van Spaendonck, painter of flowers; Jean and André Thouin, of the Garden of Plants; Breguet, the celebrated watch-maker; Parny, author of the *Guerre des Dieux*; Chenier; Bernardin de St. Pierre, author of Paul and Virginia; Gretry, the celebrated composer; the poet Delille, a plain tomb of large dimensions, surrounded by palisades, and bearing no inscription but his name; Boieldieu and Bellini, the celebrated composers; Dupuytren, the great surgeon and anatomist; the Marquis de Boufflers; Prevost, inventor of the Panorama, a black marble pyramid; Visconti, a sarcophagus of black granite surmounted by his bust; Ginguené, a distinguished author; the celebrated Talma, a plain monument without inscription; Gericault, the painter; Madame Blanchard, who perished July 6th, 1819, by her balloon taking fire, a cippus surmounted by a globe in flames; and the composer Méhul. After visiting the above monuments, the visitor should cross the avenue and inspect those on the opposite side, as far as the second turning, leaving the chapel behind him. Here are interred Valenciennes, landscape-painter; Isabey, sen.;

the Baron de St. Just, author of the *Calife de Bagdad*, etc.; the Baron des Fontaines, once the owner of the ground where the cemetery is formed; Desaugier, the author and songster. In the avenue at one extremity of which is seen the chapel, are several handsome sepulchral monuments, which should not escape attention. In the middle of the Rond Point stands a beautiful monument erected by public subscription to the memory of Casimir Périer, consisting of an excellent statue of the statesman placed on a lofty pedestal. Around this circular space are sepulchral chapels of the families Souriac and Mallet, the latter surmounted by a fine marble group of the Virgin and infant Jesus; here also are interred the Duke de Frias; M. le Bailli de Crussol, a superb monument; Valentin Haüy, who taught the blind to read by means of characters in wood; Monge, the geometer, a handsome sepulchral chapel surmounted by a temple with his bust in marble, erected by his pupils; and Madame Guizot. A small path leads off, a little south of the principal road to the right, to a part of the cemetery in which are the tombs of Labédoyère; the Sièyes family; Marshal Lauriston, etc.; a curious turret-shaped tomb and a large obelisk will also be remarked here. The principal road winding round the foot of the hill should next be followed by the visitor. Along its whole extent it presents a succession of the most beautiful tombs. Some of the most remarkable are those of the Duke de Valmy; Jacob Ricardo, Esq.; Marshal Kellermann; the naval tomb of Count Rosilly Mesros; the Laffitte family; Lanjuinais; Toulouse; Prince de Castelcicala; the wife of Marshal Macdonald; General Gouvion St. Cyr; Count Lavalette; Hon. Ashley Cooper; Gen. Frère; Fitzherbert, etc. A rising ground at the eastern end of the cemetery, to which this road leads the visitor, and from whence there is a most delightful view over Vincennes, is covered with some tombs of remarkably elegant construction; among them is one of the Marquise de Dalmatie, daughter-in-law of Marshal Soult. The visitor should now mount the hill west of the avenue, and he will then find himself among the marshals of Napoleon, and many of the greatest names of France. The tomb that will first meet his eye, south of the principal road, is the elegant sepulchral column of Viscount de Martignac; after it he will find the monuments of General d'Abadie; Miot de Melito; de Sussy; the celebrated Volney; the Count de Grave, minister of Louis XVI.; the Duke Decrès,

a monument of large dimensions, on which two bas-reliefs represent naval actions in which he was engaged with the English; Marshal Serrurier; the Duchess de Mazarin; the Count de la Martillière, a sarcophagus surrounded by small cannon; la Reveillière Lepeaux, a noted character at the Revolution; Hué, the faithful attendant of Louis XVI.; the Abbé Sicard, director of the Deaf and Dumb School; Delanneau, founder of the college of Ste. Barbe; Gen. de Kever-sau; Gen. Pauthod, with Eylau inscribed on his tomb; the Chancellor Cambacérès, an elegant monument; Rabaut-Pommier and Mestezart, Protestant ministers, the latter a tomb in the form of a cottage; the celebrated Madame Cottin; Marshal Beurnonville, a pedestal of black marble; the family of Boode, a temple of large dimensions; Beaumarchais, the dramatist; Marshal Davoust, Prince d'Eckmühl, a pyramid of granite; Marshal Lefèvre, a magnificent sarcophagus of white marble, with two figures of Fame crowning the bust of the Marshal in relief, a serpent, the emblem of immortality, encircling his sword, and the inscription—*Soldat, maréchal, duc de Dantzick, pair de France: Fleurus, Avant-Garde, Passage du Rhin, Altenkirchen, Dantzick, Montmirail*; Marshal Masséna, Prince d'Essling, a pyramid of white marble, 21 feet in height, a portrait of the Marshal in bas-relief, and the inscription—*Rivoli, Zurich, Gênes, Essling*; Marshal Suchet, Duke d'Albufera, a lofty altar tomb, of beautiful white marble, richly ornamented with bas-reliefs of fine execution; Gen. Vallesteros; Baron de Vertpré, a handsome monument; General Collaud, a pyramid of black marble; General Dumuy, an antique tomb of black marble; the Russian Countess Demidoff, a most beautiful temple of white marble, the attic supported by 10 columns, in the midst of which is seen a tomb surmounted by a cushion bearing the arms and coronet of the deceased; Lameth, 3 columns placed together bearing each an urn; Camille Périer; Manuel, the celebrated orator of the Chamber of Deputies; Girodet, the celebrated painter, a monument with his bust; General Foy, a superb monument erected by a national subscription, consisting of a massive sepulchral chapel surmounted by a temple, in which is seen a statue of the general in the act of addressing the Chamber of Deputies; Benjamin Constant, a small plain tomb; Dulong; and Marshal Ney. A little to the west of these tombs, and near to the tomb of Gen. Foy, are those of Baron Simon, a pedestal

of black marble surmounted by an obelisk and an urn; Gen. Count de Pully; the Marchioness de Beauharnais, sister-in-law of the Empress Joséphine and mother of Madame de Lavalette; Parmentier, to whom France is in a great measure indebted for the general cultivation of the potato, an elegant tomb erected to his memory by the apothecaries of the capital; General Vignolles; Camille Jordan, a deputy, a handsome sarcophagus; and Captain Cochrane with his brother. Westward of these are the tombs of some great men: Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb*; Cardinal Lattier de Bayanne; Laplace, the great astronomer, a tomb of white marble, from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm-branches and the inscriptions alluding to his works—*Mécanique Céleste—Système du Monde—Probabilités*; General d'Arbouville, a sepulchral chapel; General Berckheim; Marshal de Perignon, an antique tomb; Madame de St. Julien, surnamed by Voltaire the *Papillon Philosophe*; the Countess de la Marcke, illegitimate sister of the King of Prussia, a column of grey marble crowned by an urn; Mrs. Adamson, a lofty pyramid; the Marquis de Clermont Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob, to defend his sovereign; and a lofty obelisk of the Gemond family. The visitor is now recommended to ascend the hill, and to examine that part of the cemetery which lies beyond the straight road that is formed along the brow of the hill. Here he will find numerous English tombs, and many that are exceedingly beautiful. Beginning from the eastern end of this road, where he had previously turned off to the tombs of the marshals, he will find those of Count Chaptal; the Perregaux family; Count Rougemont de Lowenberg, a handsome tomb; the family Craufurd d'Orsay; Miss Luscombe, with an elegant Latin inscription; Picard, the dramatist; Sir M. Cromie; the Delessert family; Madame Maurenq, a white marble column, round which some living ivy is most tastefully trained; Lady Headley; Sir W. Keppel, and a great number of other English tombs. Here too are the monuments of the Duke of Fernan Nunez, Spanish Am-



bassador; of the Count de Montmorency; Lady Granville Temple, a sepulchral urn; Count Daru, Author of the History of Venice; Don M. L. Urquijo, a handsome circular temple; and a remarkably beautiful chapel without any inscription, but very sumptuous in its details, standing next to it. A little farther to the west, and on the same side of the avenue, is the tomb of a son of the Marquis di San Tommaso, an exquisite piece of sculpture, with an angel surmounting it. Beyond this, at the end of the avenue, is a handsome tomb, with a lofty obelisk, erected to the memory of the daughter of the Duchess de Duras; and near it is the elegant tomb of the Marquis d'Argence. Here too is a very lofty tomb, shaped like an elongated pyramid, erected to the memory of M. Beaujour; and one of the most conspicuous objects in the cemetery. From this part the stranger may follow the walk which leads towards the south. He will pass near the tombs of Naldi, a celebrated vocalist; Tallien, who after having wielded the destinies of France died in abject poverty; the Abbé Sabatier de Cabre, who was the first that demanded the convocation of the States-General in 1789; M. Boulard, who undertook a journey to the quarries of Carrara, to buy the marble for the construction of his tomb; and De Sèze, the illustrious defender of Louis XVI., an elegant pyramid. The visitor will now arrive at the chapel of the cemetery, which is a plain but elegant Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is a large open space, from whence the most enchanting view of the capital is to be enjoyed; and from no other spot in the environs does Paris present a more picturesque or more magnificent appearance. Behind the chapel and near it will be found the monument of the Abbé Gaultier; but the reader is recommended to proceed to the celebrated David's tomb, on the right hand of the terrace in front of this edifice, and thence to survey the lower part of the cemetery, and the prospect beyond. Trees and shrubs grow thickly in this lower part, and a walk through it will be pleasing, if not interesting. The tombs are principally those of persons "hardly known to fame;" but there, as elsewhere, much will be found to attract and reward attention. The temporary graves are mostly placed hereabouts; and beyond are the *fosses communes*. Two long alleys extend from the chapel to the first cross walk that occurs on entering the cemetery;

they are planted with overhanging lime trees, and have a solemn but pleasing effect. The division of the cemetery between them, and in general all this lower portion of it, does not contain many ornaments that would interest the general visitor. If this spot be entered during the earlier months of the summer, the odoriferous shrubs which it contains, and the blossoms of its groves of acacia trees, fill the air with the most delightful perfume; and in the cool of the afternoon to visit this, the most interesting place of public burial in the world, is one of the highest gratifications that a traveller can enjoy. Even military celebrity is not wanting to it; for, in 1814, when the forces of the allied powers approached Paris, formidable batteries were established in the cemetery of Père La Chaise, because it commanded the vast plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied this position on the 30th of March, and successfully resisted two attacks of Russian troops sent against them by General Barclay de Tolly. Upon a third attack, however, the Russians made themselves masters of the cemetery; and their possession of the batteries hastened the capture of the village of Charonne. Paris having capitulated the same evening, the Russians formed their camp in the cemetery, and cut down many trees for fuel. In 1815, when the combined forces of the allies surrounded Paris a second time, the interments here were temporarily suspended; since those times of trouble the sacred enclosure of this cemetery has not been disturbed by any other intruders than the constantly flowing tide of the living bringing hither the dead, or the crowds of the curious on Sundays and festivals. Père La Chaise is one of the most beautiful as well as interesting sights of Paris. To inspect it, as it deserves, would require many days, and once seen it is never forgotten. Although it cannot be denied that from the elegance and magnificence of many of its monuments,<sup>(1)</sup> the ideas conveyed by it to the mind speak almost as much of the living and their works as of the dead and their memory,

(1) It has been calculated that, during the 35 years this ground has been devoted to its present purpose, not less than 100 millions of francs, or 4 millions sterling, have been expended in the erection of the monuments; and it will be a subject of regret to think that, from the slight nature of their construction, the greater part of them will probably not exist at the end of the century. The number of tombs is upwards of 13,000.

yet, it must be confessed, that it is impossible to walk through this city of those that are gone, without receiving from the ramble a silent but an impressive lesson of good.<sup>(1)</sup>

On leaving the cemetery, the visitor is advised to follow the outer boulevard, as far as the

**BARRIÈRE DU TRÔNE.**—Here he will find two plain but lofty columns, erected in 1788, not finished, but destined to have borne warlike trophies on the lower part of their shafts. They are conspicuous objects from many parts of Paris. A throne was erected here, on which Louis XIV. received the homage of the city, on his triumphal entry, on the 26th August, 1660, whence it derives its name. The road from hence leading to Vincennes is wide, with a fine avenue of trees on each side. The large circular space immediately within the barrier serves as a spot for the holding of public festivals for this quarter of Paris; and displays of fire-works, shows, games, etc., take place here whenever they are given by Government in the Champs Elysées.

The rue du Faubourg St. Antoine, which leads westward, and is a wide though not well-built street, is, it is said, to be planted and paved like the boulevards. The stranger will perceive the *Marché aux Fourrages*, and may pass on to the

**MAISON D'ENGHIEN, 8, rue de Picpus.**—This small hospital, called after the unfortunate duke whose name it bears, was founded by his mother, the Duchess of Bourbon, in 1819. Since the death of that princess it has been supported by Madame Adelaide d'Orléans. The situation is airy, and the utmost cleanliness and comfort prevail in the establishment. It contains 50 beds, of which 18 are for women. The *Sœurs de St. Vincent de Paule* attend upon the inmates.

The *Hôpital Militaire de Picpus* is at No. 18, in the same street. Sick soldiers are now, however, sent to the *Val de Grâce*, and this hospital is consequently empty.

Nearly opposite, at No. 15, was once a convent of the order of St. Augustin, now converted into a boarding-school, but still retaining the chapel of the religious house. Within the walls of this establishment is a small private cemetery, containing the remains of several noble families, de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, etc., and

(1) For the convenience of the stranger in Paris, it may be mentioned that an omnibus leaves the Place du Carrousel for the cemetery, and *vice versa*, every five minutes, from 8 in the morning till dusk.

among them those of LAFAYETTE. Here, in a quiet corner of a spot almost unknown, and beneath a very simple tomb, the purest public character of modern times lies by the side of his wife, surrounded by his relations. In an adjoining place of sepulture, many victims of the reign of terror have likewise found a resting-place. The visitor, who desires to see this interesting, though small, cemetery, may readily obtain permission on application at the porter's lodge.

The stranger will arrive, by the rue de Picpus, at the barrier of the same name, and will then find himself in the village of Bercy; which contains nothing to call for his attention, except a small church lately erected, and the warehouses for wine, stretching for half a mile along the river. Wine can be left here without paying the entrance-duty into Paris, and disposed of by the merchant whose house of business is within the walls of the capital. The shore may here be seen at times covered with casks of wine to a great distance.

THE PONT DE BERCY, OR DE LA GARE, is a small and elegant suspension bridge, with a central and two subordinate suspensions, the chains of which, in two sets of 4 each, pass over two piles of masonry erected in the stream.

Immediately within the Barrière de la Rapée stands the great DÉPÔT DES FOURRAGES, for the use of the garrison of Paris.—A handsome building, 300 feet long, and 4 storeys in height, contains the oats and other grain used by the cavalry; and by its side a long extent of covered sheds, 500 feet in length, and 25 feet high, is kept continually full of straw, hay, etc. On the side of the river is a house for the clerks and other persons employed in superintending this establishment.

The rues Villiot and de Rambouillet lead into the rue de Reuilly; at the western end of which is the large pile of buildings, erected by Colbert, for the royal manufactory of looking-glasses (removed to 313, rue St. Denis), but now converted into a barrack. Near this is the

HÔPITAL ST. ANTOINE, 206, rue du Faubourg St. Antoine.—The abbey of St. Antoine having been suppressed, this hospital was established in the buildings, in 1795. The structure is modern, it having been rebuilt in 1770, after the designs of Lenoir le Romain. A new ward was constructed in 1799. The patients here are of the same class as at the Hôtel Dieu; and they are attended by the *Sœurs de Ste. Marthe*,

The number of beds is 260, but 300 can be made up if required. The total number of patients admitted in 1837 was 3,495; and the average mortality was 1 in 8.47. Physicians: Drs. Guérard, Mailly, and Kapeler; surgeons: Drs. Bérard and Ainé. The days for visiting the patients are Sundays and Thursdays, but strangers are admitted every day, on application at the bureau.

In the rue St. Bernard stands

STE. MARGUERITE, parish church of the 8th arrondissement.—It was originally a chapel, erected in 1625, but became parochial in 1712; the nave and aisles are probably of the first date, the choir and transepts of the latter. It is a cruciform church, with single side-aisles in the nave and choir; the transepts are only chapels, that to the south, of the Virgin, that to the north, of St. Vincent de Paule. A large chapel, dedicated to *les Ames en Purgatoire*, leads out of the north aisle of the choir; it was built in 1765, and is miserably painted in fresco. In an architectural point of view, this church is without interest: the tower is mean, and the nave very low. But the riches of its pictorial decorations will amply repay the visit of the connoisseur. In the south aisle of the nave is a Massacre of the Innocents, about 10 feet by 7, of the school of Domenichino; a very fine production, remarkable for the number of figures which it contains, and for the beauty of some of the female countenances. In the nave is a large picture of the Expulsion of Ste. Marguerite, by Wafflard, of the modern French school. The south transept contains a Holy Family, of exquisite execution. It is probably a French or Flemish painting, bearing strong marks of the school of Rubens, and of the bold delicacy of Vandyke. A very beautiful Assumption stands near it. To the west of the altar of the Virgin is a fine Descent from the Cross, by Lesueur; on the east, a Christ in the Manger, of the same school. On the east side of this transept is a Salutation of Mary and Elizabeth, probably by Lebrun; an excellent picture: and on each side of it are two large paintings by Galloche and Restaut, of St. Vincent de Paule, forming part of a curious and valuable series of pictures relating to that saint, possessed by this church. Over the sacristy door, in the south aisle of the choir, is a painting, about 8 feet by 7, on wood, representing an Entombment of the Saviour, of the school of Albert Durer, and of great value. The north aisle of the

choir has a small painting of a female saint, near the altar of St. Geneviève. Behind the high altar is a bas-relief of the Descent from the Cross, by two pupils of Girardon, in white marble. In the north transept are three large and good pictures of different actions of St. Vincent de Paule, in one of which he is represented with St. François de Sales, and in two are portraits of Queen Anne of Austria. A fourth picture, of indifferent execution, represents the apotheosis of the saint; and there are also in this transept a modern painting of St. Ambroise, and a Christ bearing the Cross. No tradition is preserved in the church of the places from whence these pictures came. The rector of this church was the first Catholic priest who married at the Revolution. It is said that the unfortunate Dauphin, son of Louis XVI., who, after the death of his parents, was placed under the care of a cobbler, named Simon, whose ill treatment caused his premature death, was buried in the cemetery of this church.

Returning from hence into the rue du Faubourg St. Antoine, the stranger will pass by the

MARCHÉ BEAUVEAU, which consists of two spacious covered galleries, and was erected in 1779: it is ill built, dirty, and badly supplied.

At No. 124, rue du Faubourg St. Antoine, is a hospital containing 300 beds, at present used as a succursal establishment to the Hôtel Dieu, but ultimately intended, it is believed, to become an hospice for old men. This building was formerly appropriated to the reception and education of orphan and foundling children connected with the establishment of the *Enfans Trouvés*. The children have been lately united in one and the same hospice (see 12th arrondissement).

On the northern side of the same street is the FONTAINE STE. CATHERINE, decorated with pilasters surmounted by a pediment. Nearly opposite the rue St. Nicholas leads to the

HÔPITAL ROYAL DES QUINZE-VINGTS, 38, rue de Charenton.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise in the rue St. Honoré, and was removed to the *Hôtel des Mousquetaires Noirs*, in 1779, by Cardinal de Rohan. At the Revolution part of the property of this institution was confiscated, but was restored in 1814. The number of families living here is 300, the blind being received with their families, and encouraged to marry, if single. In a few instances both the

husband and wife are blind. None are admitted but those absolutely both blind and indigent, and such are received here from any part of the kingdom. Each blind person, if unmarried, received 24 sous a-day, if married, 30 sous, for their food and clothing; they are lodged gratuitously. The children of those that are married are sent to a primary school; and an asylum is instituted for them in the hospital, where boys remain till 16, and receive 3 sous a-day, and girls remain till 21, and receive 5 sous a-day. Their apprenticeship fees are paid by the establishment. Those children that are blind are sent to the *Institution Royale des Jeunes Aveugles* (see 10th arrondissement). Besides the inmates of this hospital there are 600 out-door pensioners attached to it, divided into three classes, who receive, 1st class, 100 fr. : 2nd class, 150 fr. ; and 3rd class, 200 fr. per annum. The chapel of this establishment, dedicated to St. Antoine, was, in 1802, annexed to the parish of Ste. Marguerite, as a chapel of ease. Strangers are admitted to the hospital daily.

Adjoining it is

ST. ANTOINE, first chapel of ease to Ste. Marguerite.—This church, as above stated, forms a part of the Hôpital Royal des Quinze-Vingts, but is uninteresting. It was built in 1701, and annexed to the parish of Ste. Marguerite in 1802.

The rue du Faubourg St. Antoine ends at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the mob on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the Pont Louis XVI. Its site now forms the Place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. In the centre of the place, the construction of a fountain was begun, by order of Napoleon, but has been since abandoned. According to the design presented by Denon, an arch over the Canal St. Martin was to bear a bronze elephant more than 72 feet high, including the tower supported by the animal. The water was to issue from the trunk of this colossal figure; each of whose legs was to measure six feet in diameter, and in one of them was to be a staircase leading to the tower. The great plaster model, of what would have been at the same time a very beautiful as well as singular monument, still stands within the enclosure, exposed to the weather, and daily receiv-

ing fresh degradation. It is to be regretted that so interesting a relic of the idea of so great a man should be thus suffered to go to decay. Under the Restoration it was intended to erect a colossal figure of the city of Paris on the base already constructed for the elephant of Napoleon; but after the events of July 1830, this plan also was altered, and, on the 28th July of the year following, the works of the present monument were commenced in person by King Louis Philippe. The lower part, which was erected by Napoleon, consists of an immense hyperboloidal arch thrown over the canal, round which is placed a vast circular casing of masonry, externally formed into two concentric bases; the lower one of which was intended to have been the grand basin of the fountain, and is of red Flemish marble; the upper one of white, with lions' heads and laurel wreaths surrounding its cornice at regular intervals. Within this pile of masonry was the apparatus of pipes, etc., for the fountain, with staircases descending to the canal. The vaulted work under the monument is well worth being visited. In the centre of the upper marble base is to be placed an immense column of the Doric order, constructed of Russian bronze, similar to that of the Place Vendôme, but without any central nucleus of stone, and which we will describe as it is intended to be when completed. Its dimensions are as follows:—130 feet in height, and 11 feet in diameter; but with the pedestal, bases, and figure on the summit it will be 25 feet higher than its rival. A spiral staircase of 205 steps, with double open balustrades, goes from the base to the summit, and on a cippus placed on the top, a figure representing the Genius of France, 15 feet in height, will stand in the position of the antique flying Mercury. On one-half of the surface of the pillar are inscribed in vertical columns of large gilt letters the names of persons who fell at the taking of the Bastille, and on the other half, the names of those who were killed during the three days of July 1830. At each corner of the base is a Gallic cock gilt, supporting laurel wreaths, and on the sides of it are bas-reliefs and dedicatory inscriptions. The architect originally entrusted with the execution of the elephant, M. Alavoine, was also charged with the erection of this monument; but, dying lately, M. Leduc has been commissioned to continue the works, which may be expected to be soon completely finished. The total cost will be about one million of francs. Strangers are admitted by an order from



the *Directeur des Monuments et Bâtimens Publics*, à l'*Hôtel du Quai d'Orsay*.

At the entrance of the rue St. Antoine stood the triumphal arch known by the name of the same saint, which was demolished during the Revolution; and on the eastern side of the Boulevard St. Antoine was once the residence of the celebrated dramatist Beaumarchais, demolished in 1823, for the forming a junction canal between the moat of the Bastille and the basin de la Villette. On the same side is the *Grenier à Sel*, a building of but little interest. About 9,000,000 pounds of salt are annually sold here for the consumption of the capital.

Opposite to this building is the small theatre of the Porte St. Antoine. (See *Theatres*.)

At the corner of the rue St. Antoine, No. 216, is

The VISITATION, a small church built by F. Mansard, in 1632, for the Dames de la Visitation. The dome is supported by four arches, between which are Corinthian pilasters crowned with a cornice. The entrance, elevated upon a flight of 15 steps, is ornamented with two Corinthian columns. The interior is richly adorned with scroll work, wreaths of flowers, etc., but contains no pictures. It now belongs to Protestants of the Calvinistic persuasion, and service is performed by the pastors of the Oratoire in French, on Sundays and festivals, at 12½. The conventual buildings, destroyed during the Revolution, were very extensive.

Between the Place de la Bastille and the river on the Boulevard Bourdon, is the

GRENIER DE RÉSERVE.—This immense storehouse was begun by order of Napoleon, in 1807, as a general warehouse for the corn, grain, and flour, required by the city of Paris for four months' consumption. In 1814, however, only the walls of the ground-floor were finished: it was to have consisted of five storeys, besides the ground-floor, cellars, and attics. In 1816, the building was proceeded with on a more economical scale, and the ground-floor was roofed in and divided internally into three storeys. It is 1,050 feet in length by 60 in breadth, except where the five projecting compartments give an additional breadth of 12 feet; and is 30 feet high. Beneath the whole is a range of cellars, under which four aqueducts were constructed for the purpose of turning flour-mills. Every baker in Paris is obliged to keep constantly deposited here 20 full-sized sacks of flour, and, besides

this, has the liberty of keeping here as much flour, etc., in store as he pleases, upon payment of a moderate charge for warehouse room. The building will contain 96,000 sacks; the cellars are used as a supplementary entrepôt for wine. During the prevalence of the cholera at Paris, in 1832, this building was converted into a temporary hospital. For admission, apply at the bureau attached to the building, in the Place de l'Arsenal.

The ARSENAL immediately joins the Grenier de Réserve. About 1396, the city of Paris built an arsenal upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed on a more extensive scale, by order of Charles IX. Henry IV. augmented the buildings and garden, and created the office of grand-master of the artillery, in favour of Sully. Louis XIV. having caused arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in that of Paris was discontinued. The only use made of the foundries since that period was the casting of the statues which adorn the garden of Marly and that of Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand-master. In several rooms of this mansion was the valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson. To this collection were subsequently added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called the *Bibliothèque de Monsieur*, from its having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830, it has resumed its appellation of *l'Arsenal*. It is very rich in history, foreign literature, and poetry, particularly in Italian works; and contains 190,000 printed volumes and 6,300 manuscripts, among which are some beautiful missals. This library is open to the public from 10 to 3 every day, except Sundays and holidays, and from the 15th of September to the 1st of November. In the building of the Arsenal, a bed-room and a cabinet of the apartments of Sully, in which he used to receive Henry IV., are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Medicis*, at the Luxembourg. To see them, apply with passport at the bureau of the Director.

Close to the Arsenal are to be seen the remains of the once-magnificent convent of the *Célestins*, and of their small church, which, next to that of St. Denis, contained the greatest number of tombs of illustrious personages of any in the diocese of Paris. It was particularly celebrated for the chapel d'Orléans, which was appropriated to the remains of the brother of Charles VI. and his descendants. The architecture of these remains is interesting, as being one of the very few specimens of the pointed style of the 14th century extant in Paris. The whole is in a state of degradation, and is converted into cavalry barracks. The tombs were preserved by the patriotic architect, M. Lenoir, in the *Musée des Monuments Français*, and two remarkable columnar monuments are still kept at the Louvre in the *Musée de la Sculpture Moderne*.

At the corner of the rue St. Paul, are the relics of part of the *Hôtel de St. Paul*, long a royal residence; they are of very late date. The house is now occupied by a company for distributing through Paris the clarified water of the Seine.

Opposite the Célestins is the *Pont de Grammont*, a small and insignificant wooden bridge, connecting the Ile Louviers with the main land. The course of the river between this island and the northern bank is intended to be filled up, and a new quarter will then be built on the island. An elegant suspension bridge, the *Pont de Damiette*, leads also from hence into the Isle St. Louis (see 9th arrondissement).

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret, of the time of Henry IV.; and farther up in the same street, on the eastern side, the remains of the church of St. Paul will be perceived embedded in the wall of a house. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by the hotels and buildings which Charles V., in 1360-5, purchased of several individuals, and formed into a royal palace, called the *Hôtel de St. Paul*, on account of the proximity of the church. The king inhabited the hotel of the Archbishop of Sens, at the western extremity, and the Hôtel de St. Maur was occupied by his brothers. Within the enclosure were several spots, the names of which may still be traced in some of the streets formed on their site, such as the *Hôtel de Puteymuce*, and the buildings *de Beautreillis, des Lyons*, etc. This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the early part

of the 16th century, the buildings, having fallen into bad repair, were successively alienated from the crown, and sold.

The visitor will now emerge into the rue St. Antoine, and will find himself nearly opposite to No. 143, the

**HÔTEL DE SULLY.**— This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in good preservation, and its court, which is large, is richly adorned with sculpture.

On the southern side of the same street, No. 212, at the corner of the rue du Petit Musc, or de Puteymuce, is a good specimen of the style of the times of Henry IV.

By the rue Royale, the stranger will pass into the Place Royale, standing on the site of the famous *Palais des Tournelles*, so called from the vast assemblage of turrets which its buildings presented. This palace, with its parks and gardens, occupied a great extent of ground; and some of the neighbouring streets, which still bear names connected with it, point out the site of some principal parts. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting with the Count de Montgomery, received a wound in the eye, of which he soon after died. This palace was destroyed, in consequence of this event, by Catherine de Medicis, in 1565, and the present place begun in 1604, under Henry IV. The houses are all of red brick, coped with stone, and having high separate roofs; a wide but low arcade runs under the first storey all round the place. In the middle is a large square, surrounded by iron railings, where Cardinal Richelieu, in 1639, caused an equestrian statue of Louis XIII. to be erected. This was destroyed in 1792, but has since been restored in white marble by Dupaty and Cortot, in 1829. The figure of the king is easy and graceful, and that of the horse is bold and natural. At the corners are fountains, consisting each of three concentric basins. This place was formerly the centre of the court-end of the town; it is now principally inhabited by professional, and other persons of limited income, and who like to enjoy the stateliness of large and quiet apartments, without the expense of the more fashionable quarters.

In the rue St. Louis is the

**FONTAINE ST. LOUIS**, which is crowned by a small dome,

and is ornamented in front by a niche filled by a vase having on each side tritons seated on dolphins.

At the corner of the rue St. Claude, is

ST. DENIS, 3d district church of 8th arrondissement.—On the spot where this elegant church now stands, was the chapel of a convent of nuns, destroyed in 1828. The present edifice has a handsome portico of four Ionic columns, with a vestibule behind, and, at the east end, a small Italian tower. The interior is divided into a nave and side aisles: the roof of the latter is supported by a range of eight Ionic columns on either side, and is semicircularly vaulted, while that of the aisles is flat. Both are decorated with rectangular compartments, containing sculptured ornaments. Over the vestibule, at the entrance, is an organ loft; and the high altar stands in a semicircular recess of the east end of the nave, while, at the corners of each aisle, are four chapels, one of which, to the south east, is dedicated to the Virgin.

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#### VINTH ARRONDISSEMENT.

This division of Paris includes only part of what is called the *Ile de la Cité*, the *Ile St. Louis*, and a long strip of land on the northern bank of the river, as may be immediately perceived on reference to the map. For the convenience of the visitor, the latter part of the arrondissement has been already described while treating of the two preceding ones.

At the west end of the arrondissement, is the

PONT NEUF, leading from the Quai de la Mégisserie to the Quai Conti.—This bridge was begun by Ducerceau, under Henry III., who laid the first stone on 31st May, 1578. The works were discontinued on account of the troubles of the *ligue*, and not recommenced till after the accession of Henry IV., who continued it at his own expense, under the direction of Marchand. It was finished in 1604. It consists of two unequal parts; that from the *Ile de la Cité* to the northern bank of the Seine containing seven circular arches, and that to the southern bank only five. Its total length is 1,020 feet, and its breadth 78. The arches are bold; above them is a large projecting cornice supported by thickly-set consoles sculptured into grotesque heads; and on the piers are semicircular recesses, used as shops. On the square area, that projects at the junction of the two parts of the bridge,

a bronze statue of Henry IV. was erected by his widow, Mary de Medicis. Her father, Cosmo de Medicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1792; and on its site Napoleon had made every preparation for the erection of a magnificent granite obelisk of the extraordinary height of 200 feet, when the events of 1814 put an end to the project. In 1818, the present statue, cast by order of Louis XVIII., and the expenses of which were paid by public subscription, was inaugurated on the spot with much ceremony and a great display of enthusiasm. The model was made by Lemot, and the metal, formed out of several statues at that time taken down, and including those of Napoleon and Desaix, was cast by Piggiani. The total height of the statue is 14 feet, its weight 30,000 pounds, and its cost 337,860 fr. It is one of the best statues in the capital, and is valuable as an historic monument. The pedestal is of white marble, and bears the following inscriptions.

Henrici Magni,  
Paterno in populum animo  
Notissimi Principis,  
Sacram effigiem,  
Civiles inter tumultus,  
Gallia indignante, dejectam,  
Post optatum Ludovici XVIII. reditum,  
Ex omnibus ordinibus cives  
Ære collato restituerunt.  
Necnon et elogium  
quod  
Cum effigie simul abolitum  
Lapidi rursus inscribi  
D. D.  
die xxv. Mens: Aug. M.D.CCC.XVIII.  
Curaverunt.

On the opposite end is the following inscription, copied from the pedestal of the former statue:—

Enrico IV.,  
Galliarum Imperatori Navar. R.  
Ludovicus XIII. Filius ejus  
Opus inchoatum et intermissum,  
Pro dignitate pietatis et imperii  
Plenus et amplius absolvit.  
Emin. D. C. Richeliius  
Commune votum populi promovit.  
Super illustr. viri  
De Bullion, Bouthillier P. ærarii F.  
Faciendum Curaverunt.  
M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; and in the other, the king, entering as a conqueror into his capital, stops in the parvis de Notre Dame, and gives orders to the prévôt of Paris to bear to the inhabitants the language of peace. Underneath the pedestal, at the time of its foundation, was placed a magnificent copy of the *Henriade* of Voltaire. On the Pont Neuf formerly stood the *Pompe de la Samaritaine*, so called from a bronze bas-relief on it, which represented Jesus and the woman of Samaria. It was built in 1688, to supply water to the Tuileries and the Louvre, and was demolished in 1813. The Pont Neuf is celebrated for the dog-shearers established on it.

From the middle of this bridge the stranger passes into the PLACE DAUPHINE, which was formed in 1608, and received its name in honour of the birth of the dauphin, afterwards Louis XIII. It is triangular, and the houses which surround it are irregularly built of stone and brick. In the centre is a fountain, after the designs of Percier and Fontaine, erected in 1803, to the memory of General Desaix, who fell at the battle of Marengo. It was formerly the residence of the principal lawyers and officers of the *Parlement*, and was the scene of some curious festivities in the time of Louis XIV.

Immediately behind the Place Dauphine lies the

PALAIS DE JUSTICE, an immense pile of various buildings; the visitor will do well to pass along either of the quays, and to enter it by the rue de la Barillerie. The kings of France made it their residence until nearly the end of the 14th century; part of it is said to have been erected by Robert, son of Hugh Capet, about the year 1000; it was much enlarged by St. Louis, and almost entirely rebuilt by Philippe le Bel, in 1313. Louis XI., Charles VIII., and Louis XII., also made considerable additions to it; and Francis I. resided in it in 1531. In 1618, the ancient hall, called *la Salle du Palais*, was destroyed by fire; and the present hall was erected on its site in 1622, by Desbrosses. In 1766, another fire destroyed the buildings extending to the *Sainte Chapelle*, and the front of the actual edifice was then constructed. That part of the building which fronts the rue de la Barillerie consists of a central edifice and two wings enclosing a court,

the side of which towards the street is shut in by a richly-worked and gilt railing, which has been battered and altered at every revolution. The central front, approached by a lofty flight of steps, is decorated by four Doric columns, supporting above the entablature and balustrade four colossal figures. From the roof rises a low square dome, like those of the Louvre and Tuileries. The wing on the northern side contains the hall erected in 1622, called the *Salle des Pas Perdus*, and which serves as a place of meeting in front of many of the courts. It is divided into two parts by a line of arcades extending along it in the middle; the ceiling is vaulted, and the columns are of the Doric order. Its length is 216 feet, and its width 84. One of the most remarkable things which it contains is a fine monument to the memory of Malesherbes, the upright minister and defender of Louis XVI., erected in 1822, after the designs of Dumont. From the *Salle des Pas Perdus*, doors lead to the Court of Cassation, the Tribunal de Première Instance, and other apartments: underneath it is a fine vaulted room, of the 13th century, called the *Souricière*, or *Cuisine de St. Louis*, containing some curious fire-places. (To see this apply at the Porter's Lodge.) In the central building is the Royal Court, and behind it the Court of Assizes. The southern wing contains the apartments of the officers of the archives, and the sacristy, etc., of the Sainte Chapelle. The roofs of all this part of the building are formed into long low rooms for the reception of the judicial section of the archives; those over the *Salle des Pas Perdus*, erected towards the end of the reign of Louis XV., are vaulted with hollow bricks invented by the architect Antoine. From the central gallery a long one leads to the Court of Cassation, and the dependent offices, which has lately been restored, in the style of the times of Francis I., at great expense and with much taste; a smaller one opening into it has the panels filled with portraits of the most celebrated French legists. At the end of this gallery is a statue of St. Louis, remarkable not for itself, but for its position; it stands against the wall of one of the towers of the palace, in which the will of Louis XIV., immediately on its being received by the Parlement, was enclosed in a recess, and bricked up, in order that its execution might become impossible. This recess is said to have been just where the statue of St. Louis now stands. The Court of Cassation holds its sittings in a room which was formerly the



*grande chambre* of the Parlement. The gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. This court is adorned with statues of the Chancellors d'Aguesseau and l'Hôpital, by Deseine, and a picture of Louis Philippe. The ceiling of the Court of Assizes is ornamented with paintings by Jean and Bon Boullogne. The other courts, including the Royal Court, are very ordinary apartments, and some of them quite inadequate to the purposes they are intended to fulfil. On all these accounts the intended restoration of the palace will be highly desirable. A most interesting part of the Palais de Justice, on account of its many melancholy associations, is the

CONCIERGERIE, which was the prison of the palace, when it was used as a royal residence. Its name is derived from the *concierger* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. The buildings which form this prison still retain the character of feudal times, and have lately been repaired and partially restored. The Conciergerie is now used as a prison for persons during their trial; and they are brought here, a few days previously, from the other houses of detention. (See *Prisons*.) The entrance is by an arch on the Quai des Lunettes, which leads to a court, and from thence to the great gate of the prison. A sombre vestibule communicates with the *greffe*, the advocates' room, the gaoler's apartments, and the *parloirs*. The room in which the Count de Lavalette, the circumstances of whose escape are well known, was confined is now the *parloir des femmes*. The dungeons in which the unfortunate Princess Elizabeth, sister of Louis XVI., was confined; another in which Robespierre was imprisoned; and a third which was occupied by Louvel, the murderer of the Duke of Berry, are no longer used. The Conciergerie will ever be memorable for the confinement of the unfortunate queen Marie Antoinette, who was imprisoned here during two months and a half, and only left it for the scaffold. The room which she occupied was afterwards diminished to half its size, and transformed into an expiatory chapel. This was beautifully fitted up with medallions to the memory of the Royal family; and there were some exquisite pictures by Simon, Pajou, and Drolling, placed in it, representing events connected with the last days of the Queen. On the altar was a well-com-

posed inscription, said to have been written by Louis XVIII. (1) Since 1830, all the decorations of this chapel have been obliterated, the pictures removed, and the apartments devoted to other uses. This prison has several times been the theatre of dreadful massacres. The most recent was on the 2d and 3d of September, 1792, when 239 persons were inhumanly murdered. For permission to see the interior of the Conciergerie, application must be made by letter to *M. le Prefet de Police, Quai des Orfèvres*. On the Quai de l'Horloge will be perceived two turrets flanking the ancient gateway of the Conciergerie, lately restored; the most western of these contains the prison of Marie Antoinette. There is a third and lower turret still farther to the west; and to the east a tall square one at the corner of the rue de la Barillerie. In this tower was placed the first large clock seen in Paris, made in 1370, by a German, Henry de Vic. The bell, called *tocsin du Palais*, hung in this tower, repeated the signal given from St. Germain l'Auxerrois for the massacre on St. Bartholomew's day. The wall fronting the Marché aux Fleurs is decorated with two figures, by Germain Pilon, of large proportions and in high relief, representing Justice and Strength.

(1) The following is the inscription above alluded to:—

D.O.M.  
Hoc in loco  
Maria Antonia Josepha Joanna Austriaca,  
Ludovici XVI. vidua,  
Conjuge trucidato,  
Liberis ereptis,  
In carcerem conjecta,  
Per dies LXXVI. ærumnis luctu et squalore adfecta,  
sed  
Propria virtute innixa  
Ut in solio, ita et in vinculis  
Majorem fortuna se præbuit.  
A scelestissimis denique hominibus  
Capite damnata,  
Morte jam imminente,  
Æternum pietatis, fortitudinis, omniumque virtutum  
Monumentum hic scripsit,  
Die XVI. Octobris, MDCCXCIII.  
Restitute tandem regno,  
Carcer in sacrarium conversus  
Dicatus est.  
A.D. MDCCCXVI., Ludovici XVIII. regnantis anno  
XXII.  
Comite de Cazes a securitate publicâ Regis ministro,  
Præfecto ædilibusque curantibus.  
Quisquis hic ades  
Adora, admirare, precare.

To the south of the Palais de Justice stands the most sumptuous edifice connected with the old palace of the kings of France,

The SAINTÉ CHAPELLE, erected in 1245—8, by Pierre de Montereau, for the reception of the relics bought by St. Louis of Baldwin, Emperor of Constantinople, and dedicated in 1248. Upon the spot where this splendid building now stands, was a chapel dedicated to St. Nicholas, by Louis le Gros. It consists of an upper and lower chapel; the former communicated with the palace, and was intended for the king and court alone: the latter opens upon the courts below, and formerly served as a parochial church for the precincts of the palace. The upper chapel, not divided into any aisles, has the four spaces on each side, between the slender piers and external buttresses supporting the roof, formed each into a window of four lights. The eastern end is irregularly octagonal; and the five windows which it contains, with two lateral ones, are formed on a similar plan, and are of two lights each. The windows all rest upon a series of arches supported by detached columns, which form a kind of panel-work, to the height of 12 feet above the floor, and are there separated from the bases of the window-shafts above by a cornice-moulding, filled with sculptured flowers. The vaulting of the roof is quadripartite; and the vaulting ribs rest on the capitals of slender shafts, which are clustered on the piers, and descend unbroken to the floor. The sides and eastern end of the chapel are as they were erected by St. Louis; the architecture is exceedingly pure, and the workmanship of the more solid as well as of the ornamental parts most excellent. The shafts, piers, and roof were all painted; the former in red and green, with gilded capitals; the latter in azure blue studded with silver stars; the walls behind the lateral arcades were encrusted with curious imitations of enamelled work. The windows are all filled with the stained glass originally put into them in 1248, and present a collection that is not only unrivalled in magnitude for that early period, but which is invaluable for the elucidation afforded by it of the dress and manners of the time. The execution of it is rude, but the colours are very brilliant, and the effect is exceedingly grand. The western front was repaired and altered in the 15th century, when a large circular window, with very elaborate flamboyant tracery, was inserted, and filled with glass

of the same age. At the eastern end was the altar, surmounted by a rich and lofty shrine, connected with a row of detached and slender arcades; while in front of each pier stood, under a canopy, the statue of a saint, of the size of life. A screen, of the style and period of the *Renaissance*, crossed the chapel at the second window from the west; and in the 15th century a small oratory was erected on the southern side, erroneously called the oratory of St. Louis. The lower chapel has the roof supported by columns and arcades, and strongly vaulted in order to bear the weight of the floor above, thus having the appearance of aisles on each side; it has not been altered from the time of St. Louis; and is rich in the tombstones with which the floor is entirely occupied. The portals and doorways of both the upper and lower chapels are richly ornamented, and contain some rare and valuable architectural details. Two turrets at the western end are of the date of the foundation, but their summits are of the 15th century. The roof is very pointed, and of excellent construction; from it there rose a lofty spire of wood, which, after having been partly burnt, was taken down a little before the Revolution. The height of the edifice from the ground is 110 feet, its total length is the same, and its breadth 34 feet. The height of the spire, from where it rested on the vaulting of the roof, was 100 feet. A richly-endowed chapter, the head of which had the style and dignity of a prelate, was founded here by St. Louis, and became principally known to posterity for its litigious disposition, which has been so admirably satirized by Boileau in his immortal *Lutrin*. The poet was himself buried in the lower chapel, where his tombstone is still, it is said, to be seen. The relics purchased by St. Louis were, the crown of thorns, a piece of the true cross, etc.; besides these, the chapter possessed some antique gems that were invaluable, and which are now to be seen in the Bibliothèque du Roi. The Sainte Chapelle and its treasure cost St. Louis a sum equal to 2,800,000 fr. of the present money. At the Revolution it was fortunately converted into the dépôt of the archives of the Courts of Justice, not, however, until the internal decorations of both chapels had been destroyed. The windows have escaped almost miraculously, both then and at the émeutes in 1831. To see the upper chapel, permission must be obtained from *M. le Garde Général des Archives du Royaume*, 12, *rue de Chaume*. The lower chapel, being filled with archives up

to the roof, is difficult of access. Application must be made to the Porter of the *Cour des Comptes*.

Adjoining to the buildings of the Palais de Justice on the south, and to the west of the Sainte Chapelle, is the *Hôtel du Trésorier*, or the *Cour des Comptes*, a handsome building of the time of Louis XV. ; and behind this, in a small street communicating with the quay, is the *Hôtel de la Préfecture de Police*, once the official residence of the *Premier Président du Parlement*. It contains all the offices connected with the jurisdiction of the Prefect of Police, and among them that for passports. Attached to it is the *Dépôt de la Préfecture de Police*. (See *Prisons*.) Immediately south of the Cour des Comptes is a bold archway thrown over a street, said to be the work of Jean Goujon, and bearing the monograms of Henry II. and the celebrated Diane de Poitiers.

Very extensive alterations are about to be made in the Palais de Justice ; the necessary funds for that purpose, amounting to 7,800,000 fr., having been agreed to be voted by the municipality of Paris. The whole pile of buildings is to be completely isolated ; and, to this effect, two new streets are to be formed, one going from quay to quay, cutting through the Cour du Harlay, the eastern side of which will then be erected in a style of sumptuous architecture, and the other running parallel to the Quai des Orfèvres, bounding the new buildings to the south. The eastern part of the Palais de Justice will also be much altered ; the southern and eastern sides of the court in which the Sainte Chapelle stands will be appropriated to the correctional division of the Tribunal de Première Instance, while the civil division will occupy all the chambers surrounding the Salle des Pas Perdus. The Cour Royale and the Court of Assizes are to be placed in new chambers of audience, to be erected nearly on their present site, and commodious offices and chambers are to be built for the law officers of the crown attached to these courts. The Cour des Comptes has a large portion of the Palace of the Quai d'Orsay allotted for its reception, and the buildings hitherto occupied by it, in the court of the Sainte Chapelle, are to be devoted, with certain alterations and additions, to the lodging of the Prefect of Police and the several officers dependent on his jurisdiction. All the buildings surrounding this court are intended to be faced in a style corresponding to that of the sacred edifice itself, which is to undergo a com-

plete restoration. These works, which are far too extensive to be accomplished simultaneously, will occupy the attention of the architect, M. Huyot, and the Council-General of the Seine for several years; but, when completed, they will transform the Palais de Justice into one of the most imposing architectural monuments of the capital.

In front of the Palais de Justice, on the eastern side of the rue de la Barillerie, is the *Place du Palais*, where persons condemned to the pillory undergo their punishment. At the northern end of the same street is the

**MARCHÉ AUX FLEURS ET AUX ARBUSTES, Quai Desaix.**—It is planted with four rows of trees, and embellished with two fountains. Flowers, shrubs, and trees are sold here, and on the Quai de la Cité, on Wednesdays and Saturdays.

On one side will be observed the *Prado*, a public dancing-room, built on the site of the old church of St. Barthélemy. (See *Public Amusements*.)

At the western end of this quay is the

**PONT AU CHANGE.**—Upon this spot stood the *Grand Pont*, which originally formed the only communication between the Ile de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII., in 1141, fixed the residence of money-changers, and prohibited them from dwelling elsewhere. From this circumstance it derives its name. After being several times destroyed and rebuilt, it was burnt down in 1621. The reconstruction of the bridge was begun in 1639, and finished in 1647; it was built of stone, and had houses on each side, which were demolished in 1788. It consists of 7 arches; its length is 369 feet, and its breadth 96.

At the eastern end of the same quay is the

**PONT NOTRE DAME.**—This bridge, which is the oldest in Paris, and replaced one built in 1414, was begun in 1499, after the designs of Jean Joconde, and terminated in 1507. It consists of five semicircular arches, and is 362 feet in length, by 50 in breadth. In 1660, it was richly ornamented with statues and medallions of the kings of France, since destroyed. Upon this bridge houses were constructed, which were demolished in 1786. On the western side of the bridge is the *Pompe du Pont Notre Dame*, consisting of a square tower, supported on piles, and containing a reservoir, into which water is raised by means of machinery set in motion by the current of the river. It furnishes a supply of 70 inches.

The stranger who follows this quay will come, nearly at the eastern end of the island, to where some houses stand far below the level of the road, and a painted board will there point out to him the house assigned by tradition as the residence of the chanoine Fulbert, uncle of Heloisa. No outward part of the present edifice is of the date of Abelard's history, 1118; but the cellars, which are very ancient, though it is doubtful whether they are of the same period, are worthy of a visit from the antiquarian. It is pretended that the outrage committed upon Abelard took place in a back room of this house. Visitors are admitted, on application to the owner of the tenement. The canons of Notre Dame lived in an adjoining house until the Revolution. The visitor will now arrive at

The CATHEDRAL CHURCH OF NOTRE DAME.—The precise dates of this splendid edifice, with regard to its original foundation, and even some of its principal reconstructions and repairs, have never been accurately fixed. The subject has given rise to much controversy, and nothing more than an approximation to the dates can in many cases be attempted. It appears certain that a temple existed on this spot in the time of the Romans, the foundations having been discovered in 1711, when nine large cubic stones were found, one of which indicated a votive altar raised by the *Nautæ Parisiaci* to Jove, and another bore the effigy of the Gallic deity Hesus. They have been explained in several dissertations, and are now in the gallery of antiques at the Louvre. It is said that on this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I., but nothing certain is known. This was either enlarged or rebuilt by Childebert, son of Clovis, on the advice of St. Germain, about 522. No great size can be attributed to this erection, though it was praised by Fortunatus, bishop of Poitiers, and a contemporary of St. Germain in the sixth century; who, at the same time that he declines comparing it with the temple of Solomon, takes occasion to point out its spiritual superiority, but acknowledges that it contained only 30 columns: "*Ter decem ornata columnis.*" (1) Robert, son of Hugh Capet, undertook the reconstruction of this church, which was already called *Notre Dame*, from a chapel which Childebert had dedicated to the Virgin in the building which he had raised. This was commenced, according to some, about the year 1,000.

(1) See Duchesne, tom. I., p. 464.

or according to others, about ten years later; and the foundations of the actual church are said to have been part of Robert's work. The building either was not proceeded with, or fell into ruins; for the next account that we possess of its construction is, that the first stone was laid by Pope Alexander III., who, at that time, had taken refuge in France, while Maurice de Saliac was bishop of the diocese. Robert du Mont, a contemporary writer, says in 1177, that Bishop Maurice had then been long occupied in building the church, and that the apsis of the choir was finished but not roofed in. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription, still preserved on the wall of that part of the edifice:—

ANNO DOMINI MCCLVII. MENSE FEBRUARIO ID. II.  
HOC FUIT INCEPTUM CHRISTI GENITRICIS HONORE,  
KALLENSI LATOMO VIVENTE IOHANNE MAGISTRO.

The architect's name will be better recognized in its native form as *Maistre Jehan de Chelles*. The northern transept and portal were erected in 1312, by Philip le Bel, with the money arising from the confiscated estates of the Templars; and, besides this, there were also erected in the same century the triangular canopies surmounting the windows of the chapels that flank the aisles, as well as the richly-sculptured compartments that adorn the walls of the choir. These were begun by *Maistre Jehan Roux*, and finished by *Maistre Jehan le Bouteiller*, in 1352. The latest addition to the church is the small portal of the northern aisle of the choir, called the *Porte Rouge*, from its having been formerly painted in that colour; it was erected in 1404-9, by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, in 1407, and was finished by him as an expiation of his crime. The western doors, with their elaborate iron-work, were made about 1570-80, by Biscornette; and the internal works of the choir, by which the original beauty of this part of the edifice was entirely destroyed, were begun by order of Louis XIV., in 1699, and finished in 1714. This is nearly all that



can be ascertained or conjectured with regard to the various epochs at which this building was constructed. It is a regular cruciform church, having an octagonal eastern end, and double aisles surrounding both choir and nave, with a complete series of external chapels occupying the width of a third aisle. At the western end are two lofty and perfectly similar towers, which were intended to support spires; but there is no tower over the intersection of the body of the church and the transepts. Eastward of the southern transept are the sacristy, and the remains of the private entrance to the archbishop's palace; all the other sides of the church are perfectly disengaged from any building, and can be examined with the greatest facility. In front of the cathedral is an area, called *Parvis de Notre Dame*, which was covered with buildings till 1196, when Maurice de Sully, 68th bishop of Paris, purchased several houses and pulled them down, in order to form a suitable approach to the church. Since that period it has been enlarged. In consequence of the progressive elevation of the soil, the pavement of Notre Dame was so much below the level of the *Parvis* in 1748, that it was entered by a flight of 13 steps leading down to it. In that year the ground was lowered and formed upon its present gentle slope. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft.; and these are sufficiently near the truth to be accepted as the real admeasurements. The length of the nave is 225 ft., width 39 ft., and including the walls, 41 ft.; upon these rests the roof of woodwork, 356 feet in length, built of chesnut timber, and rising 30 feet above the vaulting. The weight of lead which it supports has been calculated at 420,240 lbs., in 1,236 sheets. The diameters of the circular windows are 36 feet. The pillars of the nave are four feet in diameter; and their foundations, as well as those of the whole church, are laid 18 feet below the level of the soil, and are not built on piles, but on a hard stratum of gravel. The general style of the architecture is very early, and very pure Pointed; those parts that were built in the 14th century being closely copied from what previously existed, and capable of being distinguished only by a greater degree of finish and delicacy in the ornaments. With

the exception of some of the work of Pierre de Montereau, at St. Germain des Prés, and St. Martin des Champs, it is exceedingly rare to find any work of the 12th and 13th centuries executed with greater delicacy and care in all its parts, than that of Notre Dame. Of the exterior, the western front is at once the finest and most remarkable feature. Three ample portals lead, the central and larger one into the body of the nave the lateral ones into the aisles. They are each composed of three systems of arches, retiring one within the other, having the intermediate mouldings replaced by series of angels and scriptural figures, saints, etc. From the height of the capitals of the shafts supporting these arches, a richly-sculptured surface of stone fills up the head of the archway, and reposes on a mass of stone like a pilaster, which thus forms two square-headed doorways, by which an entrance is effected; compartments of sculpture are beneath the bases of the shafts on either side. The same arrangement existed in all three portals, and also in those of the transepts: but the central portal of the western front was barbarized by Soufflot, in 1670, and formed into a pointed arch in defiance of all analogy. The subjects of the sculptures which adorn these portals have afforded matter for much discussion, and no where is the controversy treated in a more attractive form than in Victor Hugo's *Notre Dame de Paris*. They have been supposed to have mystic significations by some, and to represent physical phenomena by others; the more probable account of them is that to be derived from the scriptural nature of their subjects. The *Portail du Milieu* presents a pediment in which is represented the last judgment, divided into three parts, viz:—the angels sounding the last trump, the tombs opening, and the dead rising: 2. the separation of the righteous from the wicked: 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculpture of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, etc. The sides of this entrance present 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs, the offering of Abraham; the departure of Abraham for Canaan; Job beholding the destruc-

tion of his flocks and herds by a torrent; and Job seated on a dunghill, reproved by his wife. On the doors are carved, Christ bearing his cross, and the Virgin veiled as the mother of sorrows. This portal was ornamented with statues of the 12 apostles, destroyed at the Revolution. The *Portail Ste. Anne*, on the right, is divided by a pillar, ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the pediment above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the revelation of the birth of John the Baptist; the annunciation; the visitation; the nativity; the angel appearing to the shepherds; Herod holding his council; the wise men on their way to Bethlehem; the offering of the wise men; and the presentation in the Temple. Above these are figures of the Virgin and infant Saviour accompanied by angels, Solomon on his knees, and St. Marcel. At the summit is the Eternal Father in his glory, surrounded by the prophets; beneath him the Paschal Lamb, and, still lower, Jesus Christ, surrounded by angels and saints. Statues of St. Peter and the most notable personages among the ancestors of the Virgin were destroyed at the Revolution. The *Portail de la Vierge*, on the left, presents the same general appearance as the preceding. On the pillar between the two doors, is a statue of the Virgin with the Infant Jesus. The pediment is divided into three parts, namely,—figures of six prophets; the death of the Virgin, and the coronation of the Virgin. The arch above is adorned with figures of angels and saints. On the sides of this portal were eight statues of saints, destroyed at the Revolution. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The eighth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin, on the pillar. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different temperatures of the year, in six bas-reliefs. The two lateral doors are ornamented with iron-work, executed about the year 1580. which is much admired. The projections on each side of the

doors have four niches, in which, till the Revolution, were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small shafts supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues, supposed to represent kings of France, but which were the kings of Judah ancestors of the Saviour. All these statues, executed in the 13th century, were destroyed at the Revolution. A second gallery, of short shafts and arches, is designated *Galerie de la Vierge*, from having been formerly ornamented with a colossal statue of the Virgin attended by two angels. Above this gallery is the large rosace in the middle division between the towers, and in each of the latter are two pointed arches of three different systems, under a larger pointed arch, with a six-foiled circular aperture filling its upper part. Over these runs a lofty gallery of slender shafts supporting pointed arches, called the *Galerie des Colonnes*, and continued round the towers; above which rises the last division of the towers themselves, having each side occupied with coupled windows, and richly-crocketed buttresses at the angles. They are capped by an open-worked battlement of quatrefoils; and are mounted by a staircase of 380 steps from the rue du Cloître. The metropolitan church formerly possessed a fine peal of bells, of which one only remains. In the southern tower were two, called *bourdons*; one of these, named *Emmanuel-Louise-Thérèse*, escaped the fury of the populace at the Revolution. It was hung in 1682, and baptized in the presence of Louis XIV. and his queen Thérèse. It weighs 32,000 lbs., and the clapper 976 lbs. The other bell, named *Marie*, weighing 25,000 lbs., was broken and melted down in 1792, as were eight bells of the northern tower. In the latter tower, three bells for the clock were placed in 1812; these are also used to summon to divine service. A small spire, which rose above the transept, was pulled down in 1792, for the sake of the lead with which it was covered, and six bells, which it contained, were melted down. The mechanism of the clock is very curious. A striking feature of the exterior of Notre Dame is to be found in the flying buttresses which rise from the outer walls of the chapels to support the lofty clerestory of the nave, choir, and transepts. From the circumstance of their extending over two aisles and the chapels, they are exceedingly long; and, though of light and elegant construction, are rather pre-

judicial to the general effect of the edifice. The southern side of the cathedral was never so much ornamented as the northern; having been in part blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel*, is ornamented with subjects from the history of St. Stephen, to whom the first church on this spot was dedicated. In the space filling the head of the arch are five bas-reliefs representing St. Stephen instructing the Jews; the saint answering the Jews' arguments; the saint insulted by the Jews; the stoning of St. Stephen; and his burial. Above the bas-reliefs is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration, and the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, etc. The porch is surmounted by an open-work canopy, above which is the rosace; and the gable is crowned by a statue of St. Stephen. On each side of the entrance are eight bas-reliefs, taken from that saint's life. A statue of St. Stephen on the pillar between the two doors, and statues of St. Denis, St. Rusticus, St. Eleutheros, St. Marcel, a second of St. Denis, and one of St. Germain l'Auxerrois, in niches on the sides, were destroyed in 1793. In the interior of the porch are seen St. Martin giving half his mantle to a poor man who begs alms; and Christ, accompanied by two angels, carrying to heaven the soul of St. Stephen. In niches are two large statues of Moses and Aaron. The grand northern porch, *Portail Septentrional*, presents nearly the same general appearance as that of the south. On the pillar between the two doors is a statue of the Virgin treading a dragon under her feet. In the triangular space above the door are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniacs. The arches are ornamented with small figures of angels, martyrs, saints, etc. At the entrance are niches containing angels with trumpets. Statues of Faith, Hope, Charity, and three Wise Kings of the East, which adorned the porch, and others representing the virtues and the vices, Queen Esther and Ahasuerus, David and Goliath, and Job, which were in niches at the bottom of the buttresses between this porch and the *Porte Rouge*, were destroyed in 1793. The *Porte Rouge* is a most exquisitely sculptured doorway, surmounted by a triangular canopy, with crocketed

pinnacles. In the triangular space under the vertex of the archway, are Jesus Christ and the Virgin crowned by an angel, and having on the right and left Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, in a kneeling posture. In the arches are several sculptured groupes, greatly mutilated, representing acts or miracles of St. Marcel. In the wall between the Porte Rouge and the eastern extremity of the structure, are seven bas-reliefs, representing the death of the Virgin; the funeral of the Virgin; the Assumption; Christ surrounded by angels; Christ and the Virgin on a throne; the Virgin at the feet of her agonized son; and a woman, about to give herself to the Devil, delivered by the Virgin. The interior of the church is not so richly decorated as the exterior. The arches of the nave are pointed; the piers are bold circular pillars bearing large and vigorously-executed capitals: those of the choir were formerly the same, but are now entirely altered. The pillars of the aisles are alternately simply circular and clustered, the surrounding shafts in the latter case being detached, and of remarkable elegance of proportion. The triforium of the nave presents a pointed arch thrown over three equal smaller ones supported by slender shafts, and with the triangular space perforated by a single circular aperture. The triforium in the choir is similar, being a pointed arch thrown over two others, but with no opening in the triangular space. The triforium gallery extends only over one aisle, but at the transepts is adapted to two, so as to give the effect of an aisle to the transepts which in reality have none. The clerestory, which is the same throughout nave and choir, consists of a series of pointed windows of two lights each, having a curious adaptation of their curves to the exigencies of the vaulting. The vaulting is quadripartite throughout, and for the lateral arches domical: the stone work of it is only three or four inches thick, and the vaulting ribs descend to the imposts of the pillars of the nave and choir. Beneath the rosaces of the transepts are light galleries of very slender shafts supporting pointed trifoliated arches, the whole of most exquisite workmanship. The chapels are plain throughout, and are similar in details to the rest of the interior. The rosaces are very elaborate and exceedingly beautiful; they have still preserved their stained glass of the 13th century, all that remains in the cathedral, and the effect produced by them is most

splendid. A curious pointed arch will be observed under the organ loft, probably of late date. Under each tower may still be seen a large circular aperture in the vaulting through which the ropes passed from the belfries above. In the wall of the northern tower, in the aisle, is a bas-relief of the 15th century, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicolas. The upper part represents the Last Judgment, and the lower, a man rising from the tomb, near which is seen a body covered with worms. At the second pillar of the nave was a colossal statue of St. Christopher, erected by Antoine des Essars, in 1413 : it was removed in 1785. The nave and its aisles are paved with marble ; the pavement of the aisles round the choir is of stone and black marble. An immense vault, extending the entire length of the nave, was formed in 1666 for the interment of the canons, chaplains, choristers, etc., of the cathedral ; but it has ceased to be used since burial in churches has been discontinued. At the entrance of the nave are two large shells in marble for the holy water. The organ is remarkably fine ; it is 45 feet in height, 36 in breadth, and contains 3,484 pipes. In the choir the high altar was pulled down, and most of the ornaments destroyed, at the Revolution, but under the government of Napoleon the altar was rebuilt, and such of the works of art as could be collected were restored. The first object that strikes the eye on entering it is the carved work of the stalls, in Dutch oak. The wainscoting above them is decorated with bas-reliefs representing the principal events in the life of the Virgin, and other scriptural facts, executed after the designs of René Charpentier, a pupil of Girardon. The stalls are terminated by two thrones of great beauty, surmounted by canopies, and enriched with angels holding emblems of religion. The whole is surmounted by a cornice crowned with eight pictures, in the following order, beginning on the right, 1, the adoration of the wise men of the east, by De la Fosse ; 2, the birth of the Virgin, by Philippe de Champagne ; 3, the visitation of the Virgin, the master-piece of Jouvenet, who painted it with his left hand, after his right had become paralytic ; 4, the annunciation, by Hallé ; 5, the assumption, by Coypel ; 6, the presentation of the Virgin in the Temple, by Philippe de Champagne ; 7, the flight into Egypt, by Louis Boullogne ; 8, the presentation of Christ in the Temple, by the same. The pavement is of costly

marble, and in the centre is an eagle of brass gilt, serving as a reading-desk. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble : over the altar is a marble groupe by Couslou, of fine design and execution, representing the Descent from the Cross. On one side of this was formerly a statue of Louis XIII. by Couslou, and, on the other, one of Louis XIV. by Coysevox : but they were both destroyed in 1831, together with many other ornaments of the church. Beneath the choir is a vault, formed in 1711, in which are interred the archbishops of Paris. Four, who had been deposited there, were disinterred at the Revolution for the sake of their lead coffins. Upon the exterior of the wall that encloses the choir are the 23 curious and highly valuable sculptured compartments, executed in 1352. They represent mysteries in the life of Christ, in the following order, beginning on the left : 1, the visitation ; 2 the calling of the shepherds to the manger ; 3, the nativity ; 4, the adoration of the wise men of the east ; 5, the massacre of the innocents ; 6, the flight into Egypt ; 7, the presentation in the Temple ; 8, Christ in the midst of the doctors ; 9, the baptism of Christ ; 10, the marriage of Cana, in Galilee ; 11, the entry of Christ into Jerusalem : 12, Christ washing the feet of his disciples ; 13, Christ on the Mount of Olives. The next four, namely, the crucifixion, the entombment, the resurrection and the ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar. 14, Christ and Mary Magdalen ; 15, the holy women ; 16, Christ appearing to the apostles ; 17, Christ and the two disciples on their way to Emmaus ; 18, Christ at table with the disciples, at Emmaus ; 19, Christ again appearing to the apostles ; 20, the incredulity of St. Thomas ; 21, the miraculous draught of fishes ; 22, the mission of the apostles ; 23, the last supper. Above these reliefs are eight fine pictures, viz., beginning on the right :—St. Stephen conducted to martyrdom ; St. Philip transported by the spirit ; St. Peter healing the lame man at the gate of the Temple ; the flagellation of St. Gervais and St. Proteus ; St. John de Capistran, a Franciscan monk, at the head of a troop of Crusaders, marching against the Turks ; the decollation of John the Baptist ; St. Andrew conducted to martyrdom ; and Christ healing the woman of a bloody flux. The lateral chapels of Notre Dame were formerly remarkable for their



splendour, the walls being covered with marble, or finely-carved wainscoting, enriched with gilding; and they contained sumptuous tombs erected to the memory of relatives by wealthy families. These were stripped of their riches at the Revolution; many of them, however, have been repaired, and contain works of art worthy of the visitor's attention. The following is a description of the most remarkable of them, beginning on the right of the principal entrance:—1, chapel of St. Anne—the assumption, by Philippe de Champagne, and some curious bas-reliefs;—2, chapel of St. Bartholomew and St. Vincent—baptismal font, in white veined marble, by Noel Coypel;—3, chapel of St. James and St. Philip,—Christ raising the daughter of Jairus, by Vernansal;—4, chapel of Ste. Geneviève,—the martyrdom of St. Andrew at Patras, by Lebrun; and statues of Ste. Geneviève and St. Louis;—5, chapel of St. Thomas of Canterbury,—Christ driving the dealers from the Temple, by Hallé; and the calling of St. Peter and St. Andrew, by Michael Corneille;—12, chapel of St. Géraud, baron d'Aurillac,—St. Charles Borromeo administering the sacrament to the sufferers by the plague at Milan, by Van Loo; and the martyrdom of Ste. Catherine, by Vien;—13, chapel of St. Remy, which formerly possessed fine monuments of the Ursins family, now in ruins;—14, chapel of St. Peter and St. Stephen,—this chapel contains a mausoleum erected after the designs of Pigalle, to the memory of Henry, Count d'Harcourt, who died in 1769;—15, chapel of St. James, St. Crispin, and St. Crispinian;—the descent of Christ into hell, by Delorme, and the martyrdom of St. Hyacinth, by Heim;—16, chapel of St. Louis, St. Rigobert, and St. Nicaise,—in which were formerly superb monuments to the memory of the celebrated Albert de Gondy, Duke de Retz, and the Cardinal de Gondy, bishop of Paris; the arms of the de Gondy family still remain in the windows. The altar is of marble, and above it is a beautiful statue of the Virgin, by Raggi, after a model by Bernini, which was formerly in the church of the Carmes, rue de Vaugirard. In this chapel are two pictures, representing the raising of the widow's son, by Guillemot, and the burial of the Virgin, by Abel de Pujol.—17, Chapelle de la Décollation de St. Jean Baptiste, de St. Eutrope, et de Ste. Foi.—This chapel contains a splendid monument by Deseine, in memory of Cardinal du Belloy, arch-

bishop of Paris, who died in 1806, in his 99th year. It represents the prelate seated in a chair, on a sarcophagus, bestowing alms on an old woman supported by a girl; his left hand is placed on the Bible. The draperies are highly finished, the attitudes easy and noble, and the cardinal's head is remarkable for its expression and resemblance. In this chapel is a picture of the martyrdom of St. Hippolite, by Heim;—18, the chapel of St. Martin, St. Anne, and St. Michael.—The only remains of the splendid decorations of this chapel, is the marble with which the walls were covered. In the windows are the arms of the Cardinal de Noailles, for whose family it was a place of interment.—24, chapel of St. Nicholas, first of the nave—an *ex voto* picture, said to be by Guido, representing Christ crucified, and a Franciscan monk at the foot of the cross;—26, chapel of St. Julien le Pauvre and Ste. Marie l'Égyptienne.—This chapel is embellished with wainscoting, executed in the beginning of the 16th century, brought from the chapter-room of Notre Dame. It is adorned with figures of the apostles and saints, separated from each other by small pilasters, ornamented with arabesques. The pictures are the assumption, a good crucifixion, and the conversion of St. Paul, by Restout. In three gilt busts are relics of St. Ursula and her companions, martyrs. Independently of the chapels above-mentioned, is one formed in the southern tower, which is used as a room for catechumens. The altar-piece is a fine picture of the annunciation, by Philippe de Champagne. The stranger should not omit to visit the sacristy and treasury of Notre Dame. The sacristy was built in 1756, after the designs of Soufflot, at the expense of Louis XV. It is entered on the right of the choir by a richly-sculptured door, the posts of which are covered with marble. Here were preserved many of the most precious relics that had escaped the fury of the Revolution, besides several objects of art of the middle ages, that were unique and possessed the highest historical value. At the time of the sacking of St. Germain l'Auxerrois and the archbishop's palace, in 1831, the mob broke in here also, and, headed by officers of the National Guards, destroyed every thing that came within their reach. The damage thus occasioned was irreparable; the coronation robes of Napoleon, and the splendid dresses that he gave to the bishops and the chapter on occasion of that ceremony, were cut up for the

sake of the gold embroidery they contained. These, however, were fortunately rescued, and have since been repaired; but nothing else remains. (1) The history of the events of which this church has been witness would be far too long for any description in this place; but there are several excellent works upon Notre Dame, which may be easily consulted, and which will repay the attention of the curious examiner. (2) On the northern side of the cathedral was once the cloister and college of the canons, which were destroyed at the Revolution.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE, erected here originally by Maurice de Sully, in 1161, but entirely rebuilt by Cardinal de Noailles in 1697. The chapel of the original palace remained till 1831; at that time the palace itself was a handsome residence, worthy of the see, and, with its gardens, occupied all the extremity of the island round to the middle of the eastern end of the cathedral. The apartments were splendid, and their furniture was valuable and, in some instances, curious. The library was rich in MSS. of the middle ages, and contained many literary rarities. But on the 13th February, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, determined to do the same by the archbishop's palace; and on the night of that date, and during the following day, every thing contained in the palace was taken from it by the mob, and either broken, or burnt, or thrown into the river. Shortly after, the palace and gardens were entirely sacked by the mob, and were left in such a state of ruin that they were subsequently removed by order of government, and, with the exception of a ruin still adjoining the southern transept of the cathedral, not a vestige of either palace or garden now remains. The cause and effects of such revolutionary acts cannot but be deplored; but the visitor of taste, not personally interested in the matter, and all who admire the cathedral church, cannot but rejoice at this opportune clearance of what formerly

(1) A celebrated artist, who was making a most elaborate picture of the interior of Notre Dame at that period, had left his work on the easel in the vestry: it was cut into a thousand morsels.

(2) The principal are—Gilbert, "*Histoire de Notre Dame de Paris*," 1 vol. 4to.; Félibien et Lobineau, "*Histoire de Paris*," 2 vols. folio; "*History of Paris*," 3 vols. 8vo. Galignani and Co.; and for the imaginative part of the subject, Victor Hugo's "*Notre Dame*," 1 vol. 8vo., and Michelet, "*Histoire de France*," vol. 2.

blocked up the whole southern side of that edifice. A public promenade is now formed on its site, and an iron railing has been placed round the sides of the cathedral.

At the eastern end of the island leading to the southern bank of the river, is the

PONT DE L'ARCHEVÊCHÉ.—It consists of three arches, varying from 18 to 20 yards in breadth, and was built in 1828.

To the west of this bridge is the

PONT AU DOUBLE, constructed in 1834. A *double* was paid as a toll on it till 1789, from which circumstance the bridge derived its name. Part of it was formerly occupied by the buildings of the Hôtel Dieu, but it is now thrown open to the public.

Here, at the south-west angle of the cathedral, in the Parvis Notre Dame, stands the immense hospital called the

HÔTEL DIEU.—This is the most ancient hospital in Paris, its foundation being attributed to St. Landri, bishop of Paris, in the 7th century. Philip Augustus is the first king known to have been a benefactor to this establishment, and by him it was styled *Maison de Dieu*. St. Louis enlarged the hospital, exempted it from taxes and duties, and assigned it an annual revenue. In 1602, a further enlargement having become necessary, Henry IV. caused two wards to be added. Louis XIII., Louis XIV., Louis XV., and Louis XVI., were considerable benefactors to this establishment, and several private individuals have contributed to its enlargement and improvement by donations and legacies. The Hôtel Dieu consists of a large building irregularly disposed, divided into wards, for men and for women, which are well ventilated. Gardens are also attached for the convalescents of both sexes, who are separated from each other. The laboratory, pharmacy, *lingerie*, etc., are all on a large scale, and are well worthy of examination, and the amphitheatre for demonstration to students is well arranged. Few parts of the buildings bear any signs by which their dates can be ascertained, and they are remarkable for solidity rather than for architectural excellence. The chapel, however, is of the time of Philip Augustus, if not earlier, but is not shown to visitors, unless asked for. The entrance, a projecting Doric vestibule, was erected in 1804, after the designs of Clavereau. In the first hall on entering from the vestibule, and on the right hand, is a marble statue of the celebrated philanthro-

pist M. de Monthyon, who died in 1820, and was a great benefactor to the hospitals of Paris. Underneath the pedestal, the remains of this gentleman were deposited in 1838, on the abolition of the cemetery of Vaugirard. Opposite to this statue is one of St. Vincent de Paule, holding an infant in his arm, and stooping to pick up another. At the Revolution, this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel Dieu*. A considerable part of the buildings belonging to this hospital, which used to stand on the southern bank of the river, have lately been demolished, to allow of the continuation of the quays along that side of the Seine. This has caused a diminution in the number of beds, which have been reduced from about 800 to 600; but a succursal establishment, as already mentioned, has been opened in the rue du Faubourg St. Antoine, in order to remedy this deficiency. (See 8th arrondissement.) Further alterations will, no doubt, be made in the buildings of the Hôtel Dieu. The *religieuses* of the order of St. Augustin attend upon the patients. In this house are received the wounded and sick; with the exception of children, incurable and insane persons, and persons having cutaneous or venereal diseases. Lying-in women are admitted only in cases of extreme necessity, there being a special hospital for that class of patients. The total number of patients in 1837 was 17,917, and the average mortality was 1 in 8.93. *Physicians*: Drs. Chomel, Magendie, Récamier, Honoré, Bally, Husson, Petit, and Cuillard. *Surgeons*: Drs. Roux, Breschet, and Blandin. The public are admitted to visit the patients or inspect the establishment on Thursdays and Sundays, from 1 to 4; but strangers with passports are admitted daily, on application at the bureau. Whoever is anxious to become acquainted with the internal arrangements and the system of administration used in the hospitals of Paris, will do well to visit the Hôtel Dieu, since it may be taken as a type of nearly all the others, though on a more extensive scale. Opposite the hospital, 2, Place du Parvis, is the

**BUREAU CENTRAL D'ADMISSION DANS LES HÔPITAUX ET HOSPICES.**—This office is established in buildings erected for a foundling hospital. On the sides of the entrance are two fountains, consisting of antique stone vases, upon each of which is a bas-relief, representing females attending a dying man, in allusion to the Hôtel Dieu. This office will be re-

moved to the Hôtel de Ville as soon as the projected improvements in that building shall have taken place.

A new street, called the rue d'Arcole, leading to the bridge of that name, has replaced a small one, in which stood the ancient church of St. Pierre aux Bœufs. The western doorway of this edifice, on its demolition in 1837, was removed to the church of St. Severin. In the Passage St. Marine, leading out of the same street, is the church of that saint, now converted into a warehouse.

Quitting the Place du Parvis, the visitor will come to the PETIT PONT.—The existence of a bridge at this spot, which was formerly the only communication between the Ile de la Cité and the southern bank of the Seine, goes back to a period before the conquest by the Romans. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood, with houses upon the sides, in 1659. In 1718 it was burned down, and was soon after rebuilt in stone, as it now appears. The Petit Pont consists of three arches, and is 104 feet in length by 52 in breadth.

Immediately beyond this, on the Quai du Marché Neuf, is the MORGUE, a small and plain stone edifice, where dead bodies found in the town or river are placed.—(See page 60.)

West of this is the PONT ST. MICHEL, called by that name as early as 1424, from a small church that stood near it. Having fallen down in 1616, it was rebuilt in stone, with houses on the sides, which remained on it till 1804, when they were taken down. Traces of a bas-relief of Louis XIII. on horseback may still be discerned on the side next the Pont Neuf. The bridge is formed of four semicircular arches, and is 170 feet long by 83 broad.

The visitor is now recommended to proceed to the *Ile St. Louis*, originally called *Ile aux Vaches*, to distinguish it from the *Ile Notre Dame*. Henry IV. conceived the project of erecting houses on this spot; but the execution of it was reserved for Louis XIII., and the houses on it were constructed before the middle of the 17th century. The Ile de la Cité was, however, till lately, connected with the Ile St. Louis only by a bridge of two wooden arches, resting on piers of masonry, which was erected originally in 1614, but was reconstructed in 1819, and called the PONT DE LA CITÉ. From the quay to the north of it the

PONT LOUIS PHILIPPE, opened on the fête-day of the king,

May 1st, 1834, extends first from one isle to the other, and, then, from the Ile St. Louis to the Quai de la Grève. It is a fine suspension bridge, constructed in iron wire, and has two bold arch-ways of stone, over which the chains of suspension pass. Each line of suspension is 252 feet in length by 24 feet in width, and is supported on each side by six chains or cables composed each of 250 threads of iron wire. The perpendicular chains or cables consist of 40 wires each. The constructors were Messrs. Séguin, Brothers, of Annonay. Great difficulties had to be surmounted in the formation of this bridge, on account of the obliquity of its position and the consequent inequality of the lengths of its suspending chains.

The northern quay of the Ile St. Louis will lead to the

PONT MARIE, which joins the Quai des Ormes to the Ile St. Louis. It was built by Marie, superintendent-general of the bridges in France, in 1614. Two arches were carried away by a flood, in 1658, with 22 out of 50 houses which stood on it. The remainder were removed a short time before the Revolution. It is 78 feet broad and 300 feet long.

On passing into the rue St. Louis, the visitor will remark No. 45, the *Hôtel Chamisot*, the architecture and ornaments of which are worthy of notice. He will then come to

ST. LOUIS, first district church of 9th arrondissement. This church was erected in 1664 on the site of a small chapel, built in 1606, and dedicated to St. Louis and St. Cecilia; its architect was Levau, but it was subsequently altered by Leduc and Doucet. The exterior presents nothing remarkable except the entrance, decorated with Doric pilasters, and the obeliscal spire, in open stone-work of fantastic appearance. The interior is disposed in the form of a cross, the transepts being only lateral chapels, with an aisle running round the nave and choir. The piers of the arches are fronted with Corinthian pilasters, and, above the entablature, a range of clerestory windows affords the church an abundant supply of light. The sculptures of the interior were executed by J. B. Champagne, nephew of the celebrated painter of the same name. In the chapel of the communion in the southern aisle of the nave is an excellent production of Johannot, St. Louis receiving the Sacrament in his last moments; and, as an altar-piece, Christ at Emmaus, by Coypel. On the right of the altar is a statue of St. Paul, and on the left one of St. Peter, both by Bra. In the chapel of St. Vincent de Paule is a

pleasing picture of the Saint exhorting some Sœurs de Charité, by Hallé, who has also executed a similar painting of St. Francis de Sales with the Ladies of the Assumption, in an opposite chapel. A curious picture of the Assumption of the Virgin is in her chapel, in the northern aisle, and near it is a large, but not good, painting of St. Louis assisting at the interment of the dead during one of his crusades. Opposite the pulpit is a well-sculptured Crucifixion; and in the chapel of St. Louis de Gonzales, in the northern aisle of the nave, the picture of that saint should be observed. This church was formerly celebrated as being the one to which the University of Paris used to come in solemn procession on days of great solemnity. Quinault the poet was buried here in 1688.

At No. 2, in the rue St. Louis, is the

HÔTEL LAMBERT, built by Levau, and of nearly the same date as the church just mentioned. The court is small, but contains a magnificent staircase with a scroll-work balustrade, between two Ionic columns, leading under an open portico to the top of the hotel, and to the apartments on each side. The suite of principal rooms is still perfect, with the gilding, painted panels, and ceilings, as they were originally executed; and they produce a splendid effect even in their present state of degradation. The ceilings are all by Lesueur and Lebrun, both in these rooms and in the long gallery, where they are painted with a degree of elaborate finish that is rarely to be met with. The hotel is rich in two historical souvenirs: Voltaire dwelt in it when he formed the plan of the *Henriade*, and in the gallery above mentioned Napoleon, in 1815, held a long conversation with his minister, M. de Montalivet, when he found that all was lost. The hotel is now rented by a company who supply by contract all the bedding of the garrison of Paris: and the gallery is filled to the ceiling with mattresses, etc. It is to be regretted that no one should possess sufficient money and good taste to purchase and restore this unique specimen of the residence of a rich *Président du Parlement* of the 17th and 18th centuries. (1)

(1) It was on the site of the rue St. Louis that the combat is said to have taken place in the reign of Charles V. between the Chevalier de Macaire and the dog of Montargis. Aubry de Montdidier, in passing alone through the forest of Bondy, had been murdered, and buried at the foot of a tree. His dog remained several days on the spot, and only quitted it from hunger, when he went to the house of a friend of Aubry, and set up a mournful howling. After allaying his hunger he renewed



At the eastern extremity of the Ile St. Louis two light and elegant suspension bridges for foot passengers communicate with the northern and southern banks of the Seine. That to the north is styled the *Pont de Damiette*, and leads to the Quai des Célestins; that to the south the *Pont de Constantine*, and leads to the Quai St. Bernard; they were both terminated in 1837. A sou paid on either of these bridges franks for both.

Behind the Ile St. Louis, the Ile Louviers, which is intended to be covered with houses, will probably be connected with the former island by a bridge for carriages: the quays are to be continued round it.

At the foot of the Quai de Bretonvilliers, is the *École de Natation de Ligny*, the best establishment of the kind in Paris. The water here is quite clear in the summer, and the bather will do well to come thus far if he would enjoy the luxury of a bath unmixed with the impurities which the river necessarily receives in its passage through the town.

The HÔTEL DE BRETONVILLIERS stands at the corner of the quay and street of the same name, built by Ducerceau for the President Ragois de Bretonvilliers; and still retaining some relics of its former magnificence.

From this quay the PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaches to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and was rebuilt, about the year 1656, at the expense of the city. It consists of six semicircular arches, and is 380 feet in length, by 42 in breadth.

the howling, and pulled his master's friend by the cloak, as if to induce him to follow. The dog's behaviour, and the circumstance of Aubry being missing, excited suspicion, and several persons followed the dog, who, on coming to a certain tree, redoubled his howling, and began to scratch the ground. On digging, they found the body of the unfortunate man. Some time after, the dog seized an individual, named the Chevalier de Macaire, who was with difficulty extricated from him. This occurring several times to the same person, and even in the presence of the king, suspicions were excited that he was the murderer of Aubry, to whom he had been known to bear hatred. The king ordered that a trial by battle, or *Jugement de Dieu*, should take place between the Chevalier and the dog, for which purpose lists were formed in the Ile St. Louis, which was then uninhabited. Macaire was armed with a bludgeon, and the dog had a kennel for his retreat. As soon as he was loosened, the dog ran at his antagonist, avoided his blows, and at length seized and brought him to the ground. Macaire then confessed his guilt, in the presence of the king and the whole court, and suffered punishment accordingly.

**TENTH ARRONDISSEMENT.**

This being one of the most extensive arrondissements of the capital, and full of interesting objects, a division has been adopted which will be found convenient. All that part west of the rue du Bac is described by itself first, and then that which, including the remainder of the arrondissement, lies eastward of the same line.

The visitor after traversing the Place du Carrousel, or the Gardens of the Tuileries, will arrive at, and pass over,

The **PONT ROYAL**, built in 1684 by an Italian Dominican friar named *Frère Romain*, who laid the foundations and erected the arches. The designs were by G. and J. H. Mansart. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), from which the rue du Bac derives its name. Upon one of the piers is a scale divided into mètres and décimètres, to show the height of the river. This bridge, which is sure to be frequently crossed by the stranger, commands a fine view of Paris, both up and down the course of the Seine.

The first object that will strike the stranger, after leaving this bridge, will be the *Hôtel Praslin*, a magnificent mansion, situated partly on the quay where its terrace will be perceived, but having its entrance and front in the rue de Lille, No. 54. This is one of the largest and most sumptuous of the residences of the old nobility. Next to it is a large barrack for cavalry, formerly the *Hôtel du Garde du Corps*. It was designed under the reign of Napoleon, by order of Clarke, Duke de Feltre, minister of war, in the most miserable style of architecture, and has all the appearance of a cotton-factory. Beyond it is the

**PALAIS DU QUAI D'ORSAY.**—It is thus that, in the absence of any fixed appellation, one of the most magnificent edifices of the capital must be styled. It was begun during the internal administration of M. de Champagny, Duke de Cadore, in the time of Napoleon, and was intended for the Minister of Foreign Affairs. It was not, however, continued till 1830, when Charles X. intended it to be used as a palace for the exhibition of the productions of French industry; and since that period the work has proceeded under the direction of M. Lacornay, until it is now nearly finished. This edifice

consists of a vast court, surrounded by four magnificent piles of building, and two smaller courts, forming, with their buildings, wings to the principal mass of the edifice. Towards the river the grand front presents a long line of windows formed by arches under a Tuscan colonnade; above which is a similar series of the Ionic order; and over this an attic of the Italian style of the Tuileries. The court is surrounded by a double series of Italian arcades, and galleries above, the ceilings of which are painted to represent panelling in different kinds of wood richly gilt. Four splendid staircases are placed one at each corner of the court, and are richly ornamented with sculptured ceilings, panelled walls, etc. Towards the court, below the galleries, the frieze is inlaid with various coloured marbles. The principal entrance is in the rue de Lille, and the side courts have also gateways leading to the adjacent streets. The interior of this beautiful and magnificent edifice is not so judiciously or tastefully arranged as the exterior. The only part where any grandeur of design is manifested is on the ground floor next the river, where a long gallery decorated with fine columns of white marble occupies nearly the whole of the central division. Above this, on the first floor, there was every opportunity to have made a similar gallery, or several apartments of vast size; for which alone the magnificent series of windows was intended: instead of this, however, nothing but a succession of moderately-sized dwelling-rooms occurs, while the remainder of the building is entirely made up of ordinary rooms, entresols, and cabinets. The ground floor of the central part is appropriated to the Council of State and the dependent offices; the first floor to the Cour des Comptes; and the third storey to the archives of these two public bodies. Various offices connected with the departments of the Interior and Public Instruction are installed in that part of the edifice which is towards the rue de Lille. The library of the Minister of Public Instruction is also kept here. For permission to view this palace application must be made by letter post paid to *M. le Directeur des Bâtimens et Monumens Publics*, at the palace itself.

The visitor will find to the west, in the Rue de Lille, the  
HÔTEL DE LA LÉGION D'HONNEUR.—This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance presents a triumphal arch decorated with Ionic columns and two figures of Fame. On

the sides of the arch are galleries, leading to pavilions forming the wings, the attics of which are adorned with bas-reliefs. A peristyle ornamented with Ionic columns and busts extends along the sides of the court to the principal front, which is decorated with Corinthian columns, of large proportions, forming a portico, under which is the entrance to the vestibule. On the front is the inscription—*HONNEUR ET PATRIE*. In the centre of the front towards the Quai d'Orsay is a circular projection decorated with columns, which support a balustrade crowned by six statues. The apartments of the hotel are decorated with elegance, and the principal saloon, which looks to the river, is in the form of a rotunda, the diameter of which is 40 feet. The Prince de Salm having been beheaded in 1793, his hotel was drawn for by lottery, and a journeyman hair-dresser obtained the winning number. In 1803 the hotel was devoted to its present purpose. Strangers are admitted on applying at the porter's lodge.

The visitor will emerge from the rue de Lille, on the quay, in front of the Chamber of Deputies, and the

**PONT DE LA CONCORDE.**—Till the erection of this bridge, the Faubourg St. Germain and the Faubourg St. Honoré had no communication between them except by the Pont Royal, and a ferry opposite the Hôtel des Invalides. In 1786, the sum of 1,200,000 livres was appropriated to its construction, which was begun in 1787 and finished in 1790. It consists of five elliptical arches, which diminish gradually in breadth, and while the total length of the bridge between the abutments is 461 feet, its breadth is 61 feet. The piers are ornamented with three-quarter Doric columns and a cornice, above which, the parapet is formed by a balustrade, divided by pedestals, on which were marble statues, now removed to Versailles. The architect of this handsome bridge was Peronnet, already celebrated for the construction of the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastille. It has a good effect both from its beauty and richness, and the perfection and boldness of its execution.

This bridge was originally called the *Pont Louis XVI.*, from the place opposite to which it was built; but in 1792 it was named the *Pont de la Révolution*, for which appellation that of the *Pont de la Concorde* was substituted in 1800. At the Restoration it resumed its original name, changed for its present one in 1830. The stranger may now proceed to the

**PALAIS BOURBON AND CHAMBER OF DEPUTIES.**—It was erected in 1722, by Louise-Françoise, Duchess-dowager of Bourbon, having been begun after the designs of Girardini, an Italian architect, and continued by Mansard. On its coming into the possession of the Prince de Condé, it was considerably enlarged, and though not completely terminated in 1789, had already cost nearly a million sterling. At the Revolution, the Palais Bourbon was one of the first mansions plundered, and remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected for the sittings of the council, and the rest appropriated as a residence for the president. It was afterwards occupied by the *Corps Législatif*. On the Restoration, in 1814, the Prince de Condé took possession of the palace, and entered into an arrangement, by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the Deputies, and in 1829 a law was passed, by which it was purchased for 5,500,000 fr. On the melancholy death of the Duke de Bourbon, in 1830,<sup>(1)</sup> this palace descended as part of the inheritance to the Duke d'Aumale; and the part which was used by the Duke, as a residence, is still kept up as such by the administrators of the estates, and is leased to the Chamber of Deputies as an official residence for their president; but a treaty is in negotiation with the government, by which the whole of the private interest in this estate will be ceded to the country for the use of the Deputies. This portion is composed of a pavilion only one storey high, which was formerly called the Hôtel Lassay, and was annexed to the original building after it became the property of the Condé family. Its appearance indicates a spacious country-seat, rather than the palace of a prince. Its entrance is by the rue de l'Université, from whence it is approached by a long avenue, terminating in an ample court. Attached to this is a large pile of various buildings, which include ten courts, and afford ample accommodation for a numerous household. The offices are upon an extensive scale, and there is stabling for 250 horses. Formerly, nothing could exceed the splendour of the mirrors,

(1) The duke was found, on the 27th August, 1830, suspended by the neck to the bolt of a window of his bed-room, at the Château de St. Leu, and from his age, 74, and the weak state of health in which he was at the time, it was considered doubtful whether he could have accomplished his own destruction.

gilding, paintings in fresco, and costly furniture which decorated these apartments; at present they are only remarkable for the beauty of their proportions, and convenience. The principal pictures are, one representing the battle of Rocroy, by Casa Nova; another, the battle of Nordlingen, by Lepau; and a portrait of the Prince de Condé, at the age of twenty-two, when he gained the battle of Rocroy. The billiard-room contains a fine piece of Gobelins tapestry, representing Achilles and Iphigenia. The *Salle des Valets de Chambre* is ornamented with bucks' horns, and other emblems of the chase. The garden is bounded by a terrace fifteen hundred feet in length. At the extremity of the terrace, on the side of the Hôtel des Invalides, are some small apartments, with a garden laid out in the English style. The Palais Bourbon may be seen at any time of the day, a servant being always on the spot to attend visitors. That part of the palace which forms the southern side of the enclosure is still preserved as it was before the Revolution. The principal entrance, towards the Place Bourbon, is adorned with a triumphal arch of the Corinthian order, connected with two pavilions by galleries formed of columns. The ornaments and the family arms, which marked it as the residence of the descendants of the great Condé, were destroyed at the Revolution. Opposite to it in the court is a small Corinthian portico, serving as a state entrance to the Chamber of Deputies, which occupies that part of the structure facing the Pont Louis XVI. The large portico which stands in front of the northern façade was built by Poyet, in 1804, and cost 1,759,000 fr. It is nearly 100 feet broad, and is composed of 12 Corinthian columns, which are approached by a flight of 29 steps. Above is a pediment which is to be filled with an allegorical bas-relief sculptured by M. Cortot. At the foot of the steps, on pedestals, 18 feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, Colbert, l'Hôpital, and d'Aguesseau. On the wall of the edifice behind the columns are oblong spaces, where bas-reliefs are about to be replaced, and windows descending to the ground, but not answering any purpose as apertures. The oblong space on the wall west of the portico is to be ornamented with a bas-relief by Rudde, and that on the east by Pradier. This portico, which twenty or thirty years ago was universally considered as a chef-d'œuvre, is now looked on as one of the second-rate buildings

of the capital. It leads to nothing, and is out of all proportion or analogy with the buildings behind. The latter have been lately erected at a cost of 2,700,000fr., and contain the Chamber of Deputies, with the various apartments, library, etc., dependent upon it. The visitor enters, by a side door in the wing west of the portico, into a hall of waiting, and passes into the lobby of the Chamber, and a hall where the Deputies receive the printed reports of committees, motions of the Chamber, etc. He then enters the Chamber itself, which is a semicircular room, ornamented with 20 columns of white marble of the Ionic order, having capitals of bronze gilt. The president's chair and the tribune form the centre of the axis of the semi-circle, from which rise the seats of the 459 Deputies in the shape of an amphitheatre, to the height of the basement which supports the columns. The whole is fitted up in red cloth and gold. Over the president's chair, upon the wall which faces the assembly, is a large painting by Court, representing King Louis Philippe swearing to the Charter in the Chamber of Deputies on August 1830. In the intercolumniations are placed statues of Order and Liberty, by Pradier, and above the entablature are other allegorical statues by Allier, Foyatier, Dumont, and Desprès. A marble bas-relief is placed under the great picture. A spacious double gallery, capable of containing 700 persons, runs round the semicircular part of the Chamber, and is fitted up with tribunes for the Royal Family, the corps diplomatique, officers of state, and the public. The roof is coved, and ornamented with arabesques; in the centre is a window by which light is admitted. The seats are so contrived that each deputy has a place for writing on, immediately in front of him: the lower bench of all is reserved half for the ministers, the other half for officers of the Chamber. Immediately under the tribune in front of the president's chair are two small desks for the reporters of the official journal, the *Moniteur*, who relieve each other in taking notes of the debate, and for whom a table and other accommodations are provided in the Chamber, so that their reports may be as correct as possible. The reporters of the other journals are accommodated, but not so well, in one of the galleries. A deputy, when addressing the Chamber at any length, does not speak from his place, but ascends the tribune, and harangues his colleagues, sometimes from a written speech. The place of each deputy is marked at the beginning of the session,

and he retains it till the end. South of the Chamber is the vestibule of entry, adorned with Corinthian columns, and marble statues of King Louis Philippe, as well as of Bailly, Mirabeau, and Foy; and to the west of this is an elegant reception-room adorned with a richly-painted series of compartments. In the *Salle des Conférences*, are a fine statue of Henry IV., some flags taken from the Austrians in the wars of the empire, together with two pictures of considerable merit, the Siege of Calais, by Scheffer; and the Resistance of President Molé to the Ligueurs, by Vincent. Attached to this suite of apartments is the Library of the Deputies, consisting of 44,000 volumes. This collection which, besides comprising all the documents relative to the legislature of France, contains a valuable series of historical works, some of great rarity, is celebrated for possessing the original MSS. of the *Nouvelle Héloïse*, and the *Confessions*, of Rousseau. It has been lately enriched by the complete series of Parliamentary Reports, Papers, etc., published by order of the House of Commons, and is the only library in France where they are to be found. A periodical interchange of papers takes place between these branches of the legislatures of France and England. The room in which the Library is placed is a very handsome long gallery, with a richly-vaulted ceiling, and is fitted up in a style of great elegance and convenience. To obtain admission to consult the books, a request must be addressed to one of the Questors of the Chamber of Deputies. To visit the Chamber and its various appendages, no formality is requisite beyond demanding permission at the door; but to hear the debates, a letter, post paid, to this effect should be addressed to *M. le Questeur de la Chambre des Députés*, who will then return a ticket of admission. Those persons who have not the time to do so will find it the readiest way to go to the door of the Chamber, where they will find a number of men forming a *queue* as at the theatres. These persons, who make a trade of waiting from an early hour in the morning for admission into the public tribune, will give up their places for one or two francs, according to the expected importance of the debate; and admission may almost always thus be obtained.

South of the Palais Bourbon is the Place of the same name; it is surrounded by regularly-built houses, but is not remarkable for any thing but the colonnade of the palace. In the middle is a pedestal, on which a statue of Louis XVIII. formerly stood.



The stranger should now proceed westward, by the rue de l'Université, to the Esplanade and

**HÔTEL DES INVALIDES.**—Previous to the reign of Henry IV., old and disabled soldiers had no other resources in France than the charity of the monastic establishments of royal foundation to depend on for their support; but in 1596, that king formed an asylum for military invalids in an old convent in the Faubourg St. Marcel. This institution was removed to the château of Bicêtre, by Louis XIII., but for want of funds did not receive any ulterior development. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly augmented, determined to erect a building to receive them, and to found a magnificent establishment. The foundations were laid in 1670, and the main building, as well as the first church, were erected by Liberal Bruant, and finished about 1706. The second church, or dome, built by Mansard, and finished in 1706, was destined for the celebration of festivals and military rejoicings. Several additions were made at various times to the buildings of the hotel; and the whole edifice at the present day covers 16 acres of ground, and contains 15 courts. Under the reigns of Louis XV. and Louis XVI., the number of invalids was small, but the institution maintained its dignity and privileges. At the Revolution it took the name of *Temple de l'Humanité*; and during the disasters of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was considerably augmented. At the restoration the hotel resumed its original title. This magnificent institution is under the direction of the Minister of War. The governor is a marshal of France: under him there are a lieutenant-general, commandant of the hotel; and a colonel called colonel-major. With these two latter functionaries are deposited all the powers of police for the hotel, and the details of internal arrangement. The colonel-major has six adjutants-major under his command: and the other officers are, the intendant, sub-intendant, and treasurer. Over the corps of officers, about 170 in number, is a superior officer, styled a chief of division. These governing officers are well paid, and lodged in proportion to their rank. The governor has 35,000 fr. per annum, and 71 rooms for his lodging. The general-commandant, 12,000 fr., and 18 rooms; the intendant, 10,000 fr., and 15 rooms; and the colonel-major, 6,000 fr.,

and 12 rooms, and the others in a similar ratio. All soldiers who are actually disabled by their wounds, or who have served 30 years, are entitled to the privileges of this institution. The soldiers, as well as officers, are boarded, lodged, washed, and clothed. All officers above the rank of captain have the privilege of taking their meals in their own rooms. The officers in the refectory are served upon plate and porcelain. Their hour for breakfast is  $\frac{1}{2}$  past 10, and for dinner, 5. The sub-officers and privates, being numerous, are divided into two parties to take their meals, viz., 1st party, breakfast 9, dinner 4: 2d party, breakfast 10, dinner 5: they have all some soup early in the morning besides. The soldiers have for breakfast soup, beef, and a dish of vegetables; for dinner a ragout, with vegetables, or eggs and vegetables. Each man also receives a litre of wine and  $1\frac{1}{2}$  pound of white bread daily; the wine and bread being of the same quality for all ranks of officers as well as men: but the officers have some extra dishes. Each man has his bed, straw mattress, wool mattress, and bolster, with a small cupboard for his clothes. Visitors are strongly recommended to go to the Invalides at meal-time, it being a most interesting and gratifying spectacle to witness the great order, cleanliness, and comfort that prevail. In the distribution of meat, wine, and clothing, if any person does not choose to consume the quantity of his allowance, he may receive an equivalent for it in money; and persons deprived of both legs are allowed, instead of their superfluous shoes, their value in money. The pay of the invalids is according to the following scale per month:—private soldier, 2 fr.; corporal, 3 fr.; sergeant, 4 fr.; sergeant-major, 5 fr.; adjutant sub-officer, 6 fr.; sub-lieutenant, 7 fr.; lieutenant, 8 fr.; captain, 10 fr.; chef-de-bataillon, 20 fr.; lieutenant-colonel, 25 fr.; colonel, 30 fr. The hotel will hold 7,000 invalids, but at present there are not more than 3,200 in it; and even this number, in consequence of the long continuance of the peace, is likely to be considerably diminished. They all wear the same uniform; and whenever the king comes within their walls, they have the privilege of guarding his person exclusively. Their only duty is to mount guard at the hotel and its dependencies. The hotel is approached by an esplanade planted with trees, which extends from the quay on the banks of the Seine, to the iron gate of the outer court, and measures 1,440 feet by 780. It was planted in 1750, and re-

planted in 1818. In the centre of the high road, which traverses it, and forms a link between the rue St. Dominique, is a circular basin, from the centre of which rises a fountain, formerly consisting of a pedestal surmounted by the celebrated bronze lion brought from the Place St. Mark, at Venice. This trophy was taken back to Venice in 1815, and is now replaced by a pedestal with a bust of Lafayette. Before the northern front is a wide terrace laid out as a garden, and bounded by a fossé; on this are placed some magnificent bronze cannon, the fruits of former victories. Among them some Prussian guns, highly ornamented, are well deserving of inspection; and near them will be found pieces of artillery captured at Algiers, Constantina, and Antwerp. The front of the hotel is 612 feet in length; it is divided into four storeys, and presents three projecting masses. That in the centre is decorated with Ionic pilasters, supporting an arch, ornamented with military trophies, in which is a bas-relief of Louis XIV. on horseback. On the pedestal is the following inscription:—

Ludovicus Magnus,  
Militibus regali munificentia  
In perpetuum providens,  
Has ædes posuit  
An. M.DC.LXXV.

At the extremities are two large pavilions crowned by military trophies, resting upon attics. They are terminated by square terraces surrounded with balconies. In 1800, the four bronze figures, by Desjardins, which adorned the statue of Louis XIV., in the Place des Victoires, were placed at the angles of these pavilions. The figures are 12 feet high, and represent the nations conquered by France. The *lucarne* windows of this front are very remarkable: they are formed of military trophies in stone, each consisting of a cuirass surmounted by a helmet and surrounded by a mantle. In the middle of the cuirass is pierced a circular window, and the effect produced is that of a series of gigantic knights defending from above the approaches of the place. The gateway in the centre leads into the Cour Royale, which is 312 feet long, 192 broad, and is entered by a spacious and elegant vestibule adorned with columns. It is surrounded by four piles of building, having projections in their centre, and pavilions at the angles. Each pile is decorated with two ranges of beautifully-formed arcades, crowned by an entablature, and ter-

minated by windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. Behind the arcades are spacious galleries, and beneath the lower galleries is an immense range of cellars. In the centre of the southern side is the portico of the church, in front of which is a cast of a statue of Napoleon. It is surmounted by a pediment which contains a clock, supported by statues of Time and Study, and is crowned by a small cupola terminated by a cross. The clock was placed here in 1781, and is one of the finest productions of Lepaute. The wings on the right and left of the front are occupied by the governor, his staff, the physicians and surgeons. In the piles of building to the right and left, on entering the Cour Royale, are four grand refectories, or dining-rooms, contiguous to the galleries on the ground-floor. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. These refectories are ornamented with paintings in fresco, wretchedly executed, representing different fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, etc., conquered by Louis XIV. They contain each 30 round tables, at which messes of 12 are formed. The kitchens are two in number, and are situated behind the refectories on the left. One serves for the officers and the other for the privates. Adjoining them is a larder for the provisions required for the consumption of the day. More than 1,500 pounds of meat are daily put into the coppers, and the same quantity is used for ragouts; 60 bushels of vegetables are likewise consumed daily. The meat and vegetables are dressed by economical furnaces, each of which contains eight large coppers. There are in the kitchens two coppers, each of which will dress 1,200lbs. of meat, and a curious spit that roasts 400lbs. of meat at a time. In the Plate-room the service given by the Empress Maria Louisa is kept. The library, founded by Napoleon, occupies the first floor of the central pavilion of the northern front. It contains about 20,000 volumes, as well as a fine portrait of Napoleon in his imperial robes, by Ingres, and is open from 9 to 3 daily, except on Sundays and festivals. In the Council-chamber, which is contiguous to the Library, are kept the portraits of the marshals of France, which are removed hither after their decease from the *Salle des Maréchaux* at the Tuileries. The

visitor will here be disappointed; the pictures are, with scarcely one exception, wretchedly painted, and are very mean-looking productions. Among them two old ones of the Dukes de Broglie and de Choiseul are alone of any merit. There is also a marble bust of Vauban in this apartment. The dormitories are above the refectories, at the first and second storeys, and consist of eight spacious rooms, called the Salles de Louvois, d'Hauptoult, de Luxembourg, de Mars, d'Assas, de Latour d'Auvergne, de Bayard, de Kléber. These dormitories are remarkable for their extent, order, and cleanliness, and contain each from 50 to 55 beds. The other sleeping-rooms contain each from four to eight beds. The infirmaries are upon an extensive scale, are well aired, and possess every requisite dependence. The first church, called *l'Église ancienne*, consists of a single nave, with low side aisles, supporting a gallery which appears behind the arches of the central part of the church. It is 66 feet in height, and about 210 feet in length, by 40 in its least, and 72 feet in its greatest breadth. The piers of the arches are fronted by Corinthian pilasters, which support a bold cornice, above which a line of arched windows throw light upon the banners that are thickly ranged along both sides of the nave. They are mostly Spanish and Portuguese; among them, however, are two English flags, and a large collection of Algerine standards, all won on the field of battle, as well as standards from Constantiniana and St. Juan d'Ulloa. In the time of Napoleon nearly 3,000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, Minister of War, by order of Joseph Bonaparte, commanded them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect were given thrice before they were obeyed. The nave contains a monument to Count de Guibert, governor of the hôtel, who died in 1786; and also of the Duke de Coigny, governor of the hôtel, who died in 1822. Governors dying while holding office are alone allowed to be buried under the nave, and to have their monuments placed in the church. The pulpit is of white marble with gold ornaments. Opposite to it a new chapel of the Virgin has been lately formed. The organ is very fine, and the clock indicates the hours by a circular band revolving round the top of the central group of pipes. A portion of the nave, railed off by a superb fence of

polished iron and brass, forms the choir. The high altar, which is covered by a splendid canopy, supported by Corinthian pillars, is of wood and bronze gilt; by being placed at the contact of the two churches it serves for both. The second church, or dome, as it is called, is built at the southern end of the first church, and is altogether detached from the rest of the edifice. It consists of a circular tower, surmounted by a dome, placed upon a square mass of building, 138 feet in length, which forms the body of the church. This latter part is divided into two storeys, and in the centre of each front is a projecting part, crowned with a pediment. That of the southern front, which serves as a portico and principal entrance to the church, is composed of two ranks of columns, the lower ones of the Doric order, the upper of the Corinthian. On each side of the portico is a niche containing statues of St. Louis and Charlemagne. Allegorical figures are also placed in front of the pilasters of the upper storey; and on the balustrade are groups representing the fathers of the Greek and Latin Churches. The tower of the dome is surrounded by 40 composite columns arranged in pairs; and at the four points corresponding to the angles of the lower storeys, are projecting compartments which serve the purpose of buttresses. An attic adorned with circular-headed windows rises from the tower, and from this again springs the dome properly so called. The curve is peculiarly elegant; the surface is divided by 12 ribs into as many compartments, which are occupied by projecting devices of trophies, arms, etc., and, with the ribs themselves, are gilt. From the summit of the dome rises a kind of lantern, surmounted by a spire and globe with a cross, the whole of which is richly gilt. The external appearance of the dome, and of this part of the edifice, is very fine; and the best place for viewing it is from the avenues that diverge from it on the southern side. The total height from the ground to the summit of the cross is 323 feet. In the interior, the dome is supported by four large masses, pierced with arches, so as to afford from the centre a view of four round chapels, separated from each other by a Greek cross. The pilasters which adorn these masses, as well as the eight Corinthian columns in front, are fluted, and executed with great perfection. The columns, placed on each side of the entrances to the four chapels, support upon their entablature four galleries with gilt balustrades, and the architecture

of the church is in all parts ornamented with *fleur de lis* and the initials of St. Louis. The dome is united to the old church by the arch in which the high altar stands. The entire pavement is formed of marble, inlaid with lilies and cyphers, the arms of France, and the cordon of the order of the Holy Ghost. The high altar, which was destroyed at the Revolution, has been restored under the direction of Boischard, and forms a most magnificent object. It presents a front to each church, and is situated in the midst of six columns, ornamented with bands of vine-leaves and wheat-ears, which pursue a spiral direction from the base to the capital. Upon the entablature which they bear are six angels, by Marin, eight feet in height, supporting a canopy, or holding censers. The chapels of the dome are six in number; two of them, with the great door, and the sanctuary, form the cross; the four others are at the angles. The latter, in the same style of architecture, and decorated with similar ornaments, are ascended by seven marble steps. Their elevation is about 74 feet by a diameter of 36, and they are adorned with Corinthian pilasters, bearing entablatures richly ornamented; while the compartments of the attic and dome in each are painted, and represent the actions and apotheoses of the saints to whom they are dedicated. The first chapel to the right, on entering by the great door, is dedicated to St. Augustin, and was painted by Louis Boullogne. The next in order, forming one of the branches of the cross, is dedicated to the Virgin, and contains a monument to Vauban. The third is that of St. Ambroise, and was painted by Boullogne. That on the western side of the altar is the chapel of St. Gregory, and the paintings in it are by Michael Corneille. Next comes the chapel of St. Theresa, forming the western arm of the cross, and occupied by a fine monument to Turenne, by Lebrun, which formerly stood in the church of St. Denis. The last chapel, in the south-west corner, is dedicated to St. Jerome, and was painted by Bon Boullogne. In all these chapels will be found bas-reliefs and sculptured compartments of much merit. The entire ceiling of the grand sanctuary of the dome is painted or gilt. Two magnificent productions of Noel Coypel first attract attention. One represents the Trinity with angels in adoration; the second, below the former, is the Assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two windows,

on the sides of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullogne, and that to the left is by Louis Boullogne. Over the entrance to each of the four corner chapels described above are well-executed bas-reliefs, representing events in the Life of St. Louis. The lower vaulting of the dome rests on four arches, in the pendentives of which, above the galleries with gilt balustrades, are the four evangelists, by La Fosse. They are masterpieces, and being the lowest of all the pictures, and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are St. Mark and St. Matthew; on the opposite side, St. Luke and St. John. Above the pendentives are an entablature and an attic, ornamented with medallions, in bas-relief, of 12 of the kings France. (1) These portraits are Clovis, Dagobert, Pepin le Bref, Charlemagne, Louis le Debonnaire, Charles le Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. These medallions are by Bosio, Taunay, Ruxthiel, and Cartellier. The attic serves as a basement for 24 coupled composite pilasters, between which are windows richly ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which the upper part of the vault springs. Arches, ornamented with baskets of roses, correspond with the pilasters beneath. Between them are twelve windows, above which are 12 pictures, more than 28 feet in height, by eleven in breadth at bottom, and about eight at top. They were painted by Jouvenet, and represent the 12 apostles with their attributes. The cornice above these pictures is ornamented with vine leaves, and forms a circular opening 48 feet in diameter, through which is seen a second ceiling, that receives light by the external attic windows not seen from within. The painting of this ceiling, by Lafosse, is of vast extent, and admirable execution. It represents St. Louis arrayed in his royal robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian name. This picture is 50 feet in diameter, and contains more than 30 figures of colossal size. In a vault beneath the pavement of the dome are placed the bodies

(1) At the Revolution these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert,



of Marshal Mortier and the other victims of the attempt by Fieschi upon the life of King Louis Philippe, on the 28th July, 1835. To these have since been added the bodies of General Damremont, killed at Constantina, and Marshal Lobau. The tower of the dome and the outer dome itself cover, it will be perceived, two internal domes, both of stone and rising, one from the side of the tower, the other from the attic which it supports, and being nearly concentric with the external dome itself. This latter is of wood covered with lead, but it is hardly less heavy than if it had been formed of stone. The visitor of taste cannot fail to be greatly struck with the magnificence of the dome of the Invalides, one of the most sumptuous relics remaining of the age of Louis XIV. The paintings in particular are very well entitled to careful inspection, not only on account of their colouring, but also for their design. The hotel has a small green esplanade in front of the dome to the south, and a fossé, over which a draw-bridge used to serve as an entrance to the king whenever he came to the church. Beyond this are wide and magnificent avenues branching in different directions, but which are not kept in that state of order and cleanliness which as promenades they certainly deserve. The *Hôtel des Invalides* may be inspected by strangers daily from 10 till 4; and on Tuesdays, Thursdays, and Saturdays, persons are allowed to ascend to the outer gallery of the dome.

After leaving the Invalides, the visitor will do well to look at the *Hôtel de Châtelet*, at the corner of the rue de Grenelle, which will give him an idea of the grandeur of the nobility in the days of Louis XIV. The *Cour d'Honneur* is one of the finest in Paris. It is tenanted by the Austrian ambassador. At the corner of the rue de Varennes, No. 41, is the *Hôtel d. Biron*, now occupied as a convent by the Dames du Sac<sup>rd</sup> Cœur.

North of the esplanade of the Invalides is the

**PONT DES INVALIDES** — A handsome suspension-bridge, opened in 1829, and forming a useful communication between Gros-Caillou and the faubourg St. Honoré. The chains are supported by two piers, which form arches for the public passage. It is 350 feet in length, and 24 in breadth, a causeway being formed on each side for persons on foot. A toll is paid on passing this bridge.

Near to the above is the

**MANUFACTURE ROYALE DES TABACS**, 57, Quai des Invalides.—The French government have the exclusive right of manufacturing snuff for a fixed term of years, granted by a law of the Chambers; and this, the central establishment for the preparation of that article, is on a proportionably extensive scale. There is a handsome modern house on the quay for the offices of clerks, etc., and for the residence of the director. The total quantity of tobacco purchased by the French government in 1838 amounted to 5,885,000 kilogrammes, and 135,000,000 cigars. There are 430 licensed dealers in tobacco and snuff in Paris. To see the interior, application must be made at the bureau in the house above mentioned.

Immediately adjoining it is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank of the Seine with water. A reservoir is contained in the tower.

A little beyond is the *Entrepôt du Gros Caillou*, a large set of warehouses precisely similar to those on the Canal St. Martin (see 8th arrondissement), and nearly the same in size, but now no longer used. A small railroad goes from the gate of the Entrepôt, by the end of the Champ de Mars, to the river near the Barrière de la Cunette.

At the corner of the Champ de Mars are the

**ATELIERS DE SCULPTURE**.—These consist of two handsome erections for the labours of sculptors employed by Government on public monuments, besides a house for the Director, stone-yards, sheds, etc. The whole is arranged with great skill, and is worthy of the attention of those strangers who are lovers of the fine arts. For tickets of admission, application must be made to *M. le Directeur des Bâtimens et Monumens Publics, au Palais du Quai d'Orsay*.

The stranger may now proceed into the rue St. Dominique, west of the Esplanade. At No. 185 is the

**HOSPICE LEPRINCE**.—This small hospital was founded in 1819, in execution of the will of M. Leprince, who bequeathed money for that purpose. It contains 20 beds; 10 for old men, and 10 for old women. The *Sœurs de Charité* attend the patients.

Nearly opposite, is

**ST. PIERRE DU GROS CAILLOU**, fourth district church of 10th arrondissement.—This church, erected in 1822, after the designs of M. Godde, is remarkable for its beauty and simpli-

city. The portico consists of four Tuscan columns, crowned by a pediment. The interior is 160 feet in length by 70 in breadth; and contains a nave with side aisles, having chapels at each end, and a semicircular recess for the high altar. The columns of the interior, dividing the aisles from the nave, are also Tuscan, and the whole resembles some of the Roman churches in the simplicity and elegance of their arrangement. It contains no pictures worthy of notice.

Beyond this church, to the west, is the

HÔPITAL MILITAIRE.—This vast hospital was founded by the Duke de Biron in 1765, for the French guards, and contains nearly 1,000 beds; but 1,500 can be made up in it if necessary.

Immediately opposite will be perceived the

FONTAINE DE MARS, or, DU GROS CAILLOU.—This fountain was erected in 1813. It is a square building ornamented with eight Doric pilasters, and an entablature. In the front is a bas-relief, representing Hygeia, the goddess of health, administering a draught to an exhausted soldier. On the sides are vases, surrounded by the Esculapian serpent, and adorned with bas-reliefs; the water proceeds from dolphins' heads.

On leaving the rue St. Dominique the stranger had better go at once to the

ÉCOLE MILITAIRE.—Louis XV., by an edict of 1751, founded this school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of boarders were also admissible into the school, on paying 2,000 livres. The Royal Military School, which occupied 10 years in building, was commenced in 1752, after the designs of Gabriel. The principal entrance is towards the Place de Fontenoy: it presents two courts surrounded with buildings. The first, a square of 420 feet, leads to a second, called the *Cour Royale*, forming a square of 270 feet. The buildings of the second court are fronted by a gallery of Doric columns. The principal mass displays a row of Ionic columns above those of the Doric order; and in the centre is a projecting body ornamented with Corinthian columns, which rise to the top of the second storey, and are crowned by a pediment and an attic. In this court was a statue of Louis XV., by Le-moine, which was broken to pieces at the Revolution. The front towards the Champ de Mars is decorated with 10 Corin-

thian columns, which embrace the two storeys, and support a pediment ornamented with bas-reliefs, behind which rises a quadrangular dome. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. On the first floor is the *Salle du Conseil*, adorned with military emblems and pictures. The chapel is magnificent, and resembles that at Versailles, although less sumptuous. The roof is supported by 20 fluted columns of the Corinthian order. The valuable paintings which it possessed were destroyed at the Revolution. The Duke de Choiseul ordered an observatory to be established in this edifice in 1768, and the celebrated astronomer Lalande was charged to carry the project into execution. It was abolished shortly afterwards, was re-established in 1788, and was finally suppressed a few years ago, when its instruments were given to other similar institutions in different parts of France. The military school was suppressed in April, 1788, by a decree of the council, and the pupils were distributed in regiments and colleges.<sup>(1)</sup> During the Revolution, the *École Militaire* was transformed into barracks for cavalry. Napoleon afterwards made it his head-quarters. It now forms barracks for about 3,300 men, infantry, cavalry, and artillery. For permission to view the interior, application must be made to the *M. le Commandant de la Première Division Militaire*, No. 1, rue de Lille.

**CHAMP DE MARS.**—Between the *École Militaire* and the Seine is the Champ de Mars, an immense field belonging to that establishment. It forms a regular parallelogram of 2,700 feet, by 1,320. It is flanked by ditches faced with stone, has four rows of trees on each side, and is entered by five gates. The sloping embankments, extending its whole length, were formed by the population of Paris of both sexes and all ranks, in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the *École Militaire*, made oath to maintain the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Napoleon held here the famous *Champ de*

(1) The military schools of France are two in number, namely, l'École Spéciale de St. Cyr, and l'École Préparatoire de la Flèche.

*Mai*, before the battle of Waterloo; and here too, in 1830, King Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings, in celebration of the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. The Champ de Mars is now principally used for military reviews and manœuvres. The horse races for the town of Paris take place here in May and September.

PONT DE JÉNA.—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It is situated opposite the *École Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars. It consists of five elliptical arches, and the length between the abutments is 460 feet. A cornice, imitated from the temple of Mars the Avenger, at Rome, and garlands of laurel and oak within which are the letters L placed back to back, are the only ornaments with which it is decorated. At the extremities of the parapets are four pedestals destined to bear statues. The beautiful simplicity and finished execution of this bridge give it a distinguished place among modern structures. It is the first in Paris formed on a horizontal line, and of which the pavement is level with the approach. It has more than once changed its name. That of *Jéna* was at first given to this bridge in memory of the famous battle over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, they would have blown it up, and some attempts were made without success. (1) A negotiation was entered into, when it was agreed that the bridge should be preserved, but that its name should be changed. By a royal ordonnance of July, 1814, it was named *Pont des Invalides*. Since 1830, however, it has once more resumed its original name.

A little to the north of the Barrière de Grenelle, on the outer Boulevard, an absorbing well has been formed on the same principle as an artesian one, which consumes the products of a sewer rapidly and surely. It is 200 feet deep. South-east of the *École Militaire* is the

ABATTOIR DE GRENELLE.—Like the other edifices, this

(1) It is due to the Duke of Wellington to say, that it was to his Grace's interference that the public monuments in Paris were respected during the occupation of the allies.

*abattoir* consists of several courts and piles of building. It is situated near the Place de Breteuil, and was begun in 1811, after the designs of M. Gisors. The experiment of boring for an artesian well has been tried in this abattoir, and has proceeded through most of the geological formations composing the Paris basin, as well as through the chalk into the green sand, without finding the principal supply of water sought for. 1410 feet have thus been attained without success. Some interesting experiments have, however, been made here with the thermometer let down to that depth, which rose to the height of 75 deg. 12 min. Fahrenheit, while at 36 feet it stood at 54 deg. 6 min. Fahrenheit: thus corroborating the fact of an increase of temperature proportioned to the descent towards the centre of the earth.

The visitor may hence proceed to the

HÔPITAL DE MADAME NECKER, 151, rue de Sèvres.—This house was formerly a convent of Benedictine nuns, who quitted it about the year 1775, and joined the general convent of their order. It remained unoccupied till 1779, when, at the suggestion of the wife of the celebrated Minister Necker, Louis XVI. assigned funds to convert it into an hospital, of which Madame Necker passed for the foundress. The cases admitted here are the same as those treated at the Hôtel Dieu. The number of beds is 140, but a new building about to be added will give additional rooms for 280 patients. The total number of patients admitted in 1837 was 2,332, and the average mortality was 1 in 7.97.—Physicians, Drs. De la Roque and Bricheteau; Surgeons, Drs. Langier and Civiale. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, which were bought for 1,200 fr. of an individual who discovered them in the ground when digging for the foundations of a house. Permission is readily given to visit this establishment.

Next door to this hospital is the

HÔPITAL DES ENFANS MALADES.—Upon this spot there existed a charity-school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen. In 1802, this house was formed into an hospital for sick children. The salubrity of the air, and the extensive walks, contribute greatly to the speedy convalescence of the young patients. It con-

tains 480 beds. The children are admitted from 2 to 15 years of age. Gratuitous advice is also given to sick children in the neighbourhood. The total number of patients admitted in 1837 was 3,631, and the average mortality was 1 in 6.03. Physicians, Drs. Guersent, Jadelot, Baudelocque, and Bonneau; Surgeon, Dr. Baffos. The *Dames de St. Thomas de Villeneuve* attend upon the patients. Strangers are allowed to visit this hospital.

At the corner of the Boulevard, in the same street, No. 104, is a convent of the Dames de St. Thomas de Villeneuve, with a small but elegant gothic chapel; and at No. 95, is a religious society of the Lazarists, with a small chapel fronting the street. Opposite to this is the

FONTAINE ÉGYPTIENNE.—This beautiful fountain was constructed in 1806. It presents the gate of an Egyptian temple, in the opening of which is a statue holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a sphynx, in bronze. In the entablature is an Egyptian eagle.

The visitor may now enter the

HOSPICE DES INCURABLES FEMMES, 54, rue de Sèvres.—This house, originally called *Hôpital des Incurables*, was founded in 1634, by Cardinal de la Rochefoucault, as appears by an inscription over the door of the church. The buildings present nothing interesting in their external appearance, but are commodiously distributed. The chapel is spacious, it contains three handsome altars; many pictures, one of which bears the date of 1404; and an elegant marble monument in honour of the founder. In this institution there are 490 beds for women, 170 for children, and 57 for personsemployed; but more can be accommodated if necessary. Visitors, and especially foreigners, will meet with the most polite attention at the bureau of the Director, and may be admitted from 1 to 4.

A little farther to the east will be found the

HOSPICE DES MÉNAGES, 28, rue de la Chaise, which was once a lazaretto for children afflicted with scorbutic and other cutaneous diseases. In 1554, the old building having been pulled down, the municipality of Paris bought the ground and materials, and erected an hospital for beggars, old men, idiots, etc., called *Hôpital des Petites Maisons*, because the courts were surrounded by small houses. By an ordonnance of October, 1801, this institution was appropriated exclusively

to the aged and infirm, and received the name of *Hospice des Ménages*, a name indicative of its object. It is now appropriated to aged persons of both sexes, married or widowed, who have resided in Paris, or the Department of the Seine, for two years, and contains 160 large chambers for married couples, 115 small chambers for widows and widowers, and 264 beds in the dormitories. Thirty of the best chambers are reserved for couples 60 and 70 years of age, who can give 3,200 fr. for admission; the remaining 130 are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The 100 small chambers are destined for those widows and widowers who are 60 years old at least, have been married 20 years, and can pay 1,600 fr. on admission. Of the 250 beds in the dormitories, 150 are appropriated to such men as have become widowers in the hospital; of the remaining 100 beds, 50 are for widows and widowers, and the others for persons 60 years of age, who have been married at least 20 years, and can pay 1,000 fr. on their admission. Each inmate is required to bring a bedstead, a pailleasse, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a quarter of bread per day; the sum of 3 fr. every ten days; a pound of raw meat every week; and a double *stère* of wood and two *voies* of charcoal a-year. The buildings are plain, and the garden attached to the institution is extensive. The *Sœurs de Charité* attend this establishment. Strangers may visit this highly-useful and interesting hospital every day.

At the junction of the streets opposite to this hospital is an edifice serving as a fountain, but of no interest; and immediately to the east is the ABBAYE AUX BOIS, first chapel of ease to St. Thomas d'Aquin, 16, rue de Sèvres. Contiguous to this church was a convent, which was bought in 1719 by a community of nuns called Religieuses de Notre Dame aux Bois. The church built at that period is not remarkable in point of architecture. The only pictures of note that it contains are a Virgin, and Dead Christ, by Lebrun; a St. John, by Vincent; and a portrait of Mlle. de la Vallière.

Opposite to this is the *Maison du Noviciat des Religieuses Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres.

The visitor will now proceed by the rue du Bac, in which, at No. 132, is the *Hôtel Châtillon*, built by a pupil of Mansard.



and now occupied by the *Congrégation des Sœurs de St. Vincent de Paule*, better known as the *Sœurs de Charité*. North of this stands

ST. FRANÇOIS XAVIER, or, ÉGLISE DES MISSIONS ÉTRANGÈRES, second chapel of ease to St. Thomas d'Aquin, 120, rue du Bac.—A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one being on the ground-floor, and the other immediately above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one, of the Ionic order, is slightly cruciform, the western and longer arm of the cross serving for the choir, and communicating with the seminary behind. Over the altar is the Adoration of the Magi; and on the south side of the choir is a good painting by Bon Boullogne, of Christ driving the money-changers from the Temple; while, on the north is a small copy of one of the cartoons of Raphael. In the north transept, used as a chapel of the Virgin, is a Holy Family, of the school of Lebrun, and in the southern transept, or chapel of St. François Xavier, is the apotheosis of the saint. Over the eastern door is the organ, and a small gallery. The seminary is intended for the instruction of young men in the sciences and languages necessary for missionaries in the east; its superior for the time being is also rector of the church; and the institution can boast of having numbered among its members the virtuous Abbé Edgeworth, who attended Louis XVI. in his last moments on the scaffold.

After leaving this church the stranger, if fond of examining the domestic architecture of the times of Louis XIV. and XV., may amply gratify his curiosity by wandering into some of the streets that cross the rue du Bac; and in any one of them he is sure of finding something that is interesting.

In the rue de Babylone is a barrack for infantry, famous for the attack and defence of it in the Revolution of 1830; and at No. 8, rue Vanneau, is a newly-erected house worthy of examination, being a faithful example of the style of Francis I. In the rue de Varennes, No. 23, is the hotel of the late Duchess de Bourbon, now the residence of Mme. Adélaïde d'Orléans. It was constructed by Brongniart, and stands in a fine garden. No. 35, in the same street, is the Hôtel d'Orsay, formerly belonging to the late eccentric and wealthy M. Sé-

guin, and recently restored and embellished. Near this is the

ÉCOLE ROYALE DES PONTS ET CHAUSSÉES, 10, rue Hillerin Bertin.—This school dates as far back as 1747, but it assumed no importance till 1784. The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings dependent on them. The school possesses a rich collection of plans, maps, and models, relative to these operations. The pupils are all taken from the École Polytechnique. The government of the establishment is vested in the Minister of the Interior, and the Director-general des Ponts et Chaussées et des Mines. It is impossible to visit this institution without a special order from the *Directeur*.

In the rue de Grenelle, at the corner of the rue Belle-Chasse, is the ancient convent of Panthémont, now used as a barrack for cavalry. The chapel, which fronts the street, is surmounted by a well-proportioned dome, and is a good architectural object. The whole of this street contains the élite of the ancient nobility of Paris; the western part has, at No. 116, the hotel of the Minister of Public Instruction; and at No. 101, the residence of the Minister of the Interior. Between the rue de Varennes and the rue de Grenelle, in the rue du Bac, at No. 84, is the HÔTEL DE GALIFET, built in 1785, after the designs of Legrand, for the Marquis de Galifet. It was once occupied by the Minister for Foreign Affairs. Its situation is fine, the apartments are spacious and elegant, and the exterior architecture is rich. The Hôtel de Galifet was occupied by the Duke of Northumberland during his residence at Paris, as the representative of his sovereign, at the coronation of Charles X. In the rue de Varennes, at No. 26, are the Bureaux of the Minister of Commerce.

There is also another street in this neighbourhood, the rue St. Dominique, celebrated for its noble residences; among them, the following are worthy of observation; the *Hôtel de Luynes*, No. 33; the *Hôtel of the late Duchess Dowager of Orleans*, No. 58, formerly inhabited by the Arch-chancellor of the Empire, Cambacérès; the *Hôtel de Grammont*, No. 103, and the *Hôtel de Valentinois*, No. 105. At Nos. 82 and 86, are the residence and office of the Minister of War. This is a very large establishment, and contains a valuable library, which is celebrated for the following literary and historical treasures:

the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V. his grandson, King of Spain; the military memoirs relative to the wars of the Spanish succession, part of which have been already published; the correspondence of Napoleon and General Berthier; a vast collection of the most valuable geographical documents, including the drawings, etc., from which the large official maps of France, corresponding to the ordnance survey maps of England, are now publishing; a very extensive series of drawings of the battles of Napoleon, made from strict surveys, afterwards executed on the spots, by order of the Emperor; together with a great number of various interesting and important documents, the most valuable of which are successively publishing under the title of *Mémorial du Dépôt de la Guerre*. To visit this library application must be made to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

The visitor should pass hence by the rue St. Vincent de Paule, to

ST. THOMAS D'AQUIN, parish church of the tenth arrondissement, Place St. Thomas d'Aquin.—This church formerly belonged to a convent of Jacobins, founded by Cardinal Richelieu. It was begun in 1683, after the designs of Peter Bullet. The front, rebuilt in 1787, by Brother Claude, one of the monks, is decorated with two ranges of columns of the Doric and Ionic orders, surmounted by a pediment, in which is a bas-relief representing Religion, and is terminated by a cross. This church is 132 feet in length, and 72 feet in height. The interior is ornamented with Corinthian pilasters, the capitals of which are carved with unusual spirit and elegance. The spandrels of the arches are filled with wreaths of flowers and fruit, and above a bold cornice runs a narrow gallery all round the church, over which windows rise to the roof. The church is slightly cruciform, the depth of the transepts being equal to the width of the aisles. The high-altar, of white marble, is placed at the entrance of the choir, which, separated from the rest of the edifice, is a privileged chapel, dedicated to St. Louis. In the south aisle is a good Crucifixion, by Guillemot, painted in 1639, and of considerable merit. In the north aisle are St. Thomas d'Aquin, by Scheffer; the Prodigal Son, by Roehn; and the Conversion of St. Paul, by La Hyre, the latter a remarkable picture. Over the sacristy door, in the

south transept, is a picture of St. Louis, looking more like one of Louis XIII.; and in the north is one of Ste. Catherine. The church is celebrated for its preachers, and still more for the nobility of its congregations.

Adjoining to this church is the

MUSÉE D'ARTILLERIE.—This highly interesting and curious museum, a visit to which should not be omitted, established in the ancient convent of the Feuillans in 1794, was removed to this convent of the Jacobins in 1797, and was originally formed of arms from the Garde-meuble de la Couronne, the Château de Chantilly, the Château de Sédan, the Bastille, and other armories. During the last war the museum was greatly augmented by the spoils of the enemy; but in 1814 was much diminished by the removal of arms claimed by the allied powers. During the Hundred Days it was re-established; but, in 1815, the Prussians carried off 580 chests of arms. The collection occupies five galleries; one of which contains suits of ancient armour; and the four others, arms, models of arms, machines, and instruments used in the artillery service, etc. The principal gallery, into which the visitor first enters, is divided into three parts. The first division presents suits of armour worn by knights between the beginning of the reign of Henry IV. and the end of that of Louis XIV.; in the second, are those of the age of Francis I., between 1500 and 1589; and in the third, those of knights who died before the year 1500. The visitor may observe, among other objects, in the first division, a helmet worn by the Connétable Anne de Montmorency, and the cuirass of the great Condé; the fine suit of armour made at Brescia, and presented by the republic of Venice to Louis XIV., in 1688; the sword, helmet, and other remains of the armour of Henry IV.; of Turenne; the father and mother of Turenne; the Connétable Lesdiguières; the Count of Soissons; Frederick V., king of Bohemia; the brave Crillon; Marshal de Biron; the Duke de Mayenne, chief of the *ligue*; and many others. In the 2d division, Francis I. appears in full armour on horseback; on the pedestal are bas-reliefs representing the battle of Marignan. The suits here are of Louis XII.; Charles IX.; the Duke de Guise; Louis, Prince de Condé, uncle of Henry IV.; the Connétable Anne de Montmorency, so celebrated in the religious wars of France; the Connétable de Bourbon; the Chevalier Bayard; and a richly-ornamented helmet, be-

lieved to have been presented to St. Louis by the sultan of Egypt, about the middle of the 13th century. In the 3d division is the armour of Godefroy de Bouillon, king of Jerusalem; Charles VII.; Louis XI.; Charles VIII.; Joan of Arc, the Maid of Orleans; Jean-sans-peur; Charles-le-Téméraire, Duke of Burgundy; and many others. At the extremity of the gallery are two trophies of arms, composed of pieces of rich and costly execution; and on brackets near them two ancient helmets, one of which is attributed to Attila, who died in 453; the other, on which are some verses of the Koran in Arabic characters, is believed to have belonged to Abderama, killed by Charles Martel, in 730. In the other galleries, which are numbered 1, 2, 3, and 4, are racks opposite the windows, in which are arranged small arms, ancient and modern. The most curious and costly articles are in glass cases. Along the sides, next the windows, are rows of tables, presenting models of cannon, gun-carriages, military equipages, machines, instruments, etc. Upon the floor under the racks are models of large dimensions. On the piers between the windows are placed an assortment of various instruments. Among an infinity of curious and interesting objects, the visitor will not fail to notice the sword worn by Francis I., at the battle of Pavia; of the Connétable Duguesclin; of Henry IV.; and the poniard with which Ravallac assassinated that monarch in 1610. It is impossible for want of space to go into a longer detail of the contents of this collection, but a very good catalogue with full descriptions of all the remarkable objects contained in it is to be purchased at the door, price 1 fr. A building containing naval charts, etc., belonging to government, is also attached to this museum; but it is not open to the public. Strangers are admitted on Thursdays and Saturdays from 12 to 4, on producing their passports.

In the rue de Grenelle, No. 57, to the east of the rue du Bac, is the

FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon, who furnished the designs, executed the figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a semicircular form, 90 feet in length by 36 in elevation. In the centre is a portico, consisting of four Doric columns supporting a pediment. In front of it is a group in white marble, representing

the city of Paris sitting upon the prow of a ship, and regarding with complacency the Seine and the Marne at her feet. In the lateral niches are allegorical statues. Between the columns is the following inscription, by Cardinal Fleury:—

Dum Ludovicus XV.,  
 Populi amor et Parens optimus,  
 Publicæ tranquillitatis assertor,  
 Gallici Imperii finibus,  
 Innocuè propagatis;  
 Pace Germanos Russosque  
 Inter et Ottomanos  
 Feliciter conciliat;  
 Gloriosè simul et pacificè  
 Regnabat;  
 Fontem hunc civium utilitati,  
 Urbisque ornaménto  
 Consecrarunt  
 Præfectus et Ediles,  
 Anno Domini  
 M.DCC.XXX.IX.

From hence the rue de Grenelle leads into the rue des Saints Pères; and to the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—This hospital was founded in 1613, by Marie de Medicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and not only afforded corporeal relief to the sick, but assisted them in their spiritual duties. A new ward and portico were erected in 1784; the latter is in the rue des Saints Pères, and formerly served as an entrance to the hospital, but is now closed. The courts are spacious and airy, and there are several gardens in which the patients are allowed to walk. In the church of this hospital clinical and medical schools have been established. It contains 500 beds, including those belonging to the clinical school. The same diseases are treated here as at the Hôtel Dieu and the Hôpital de la Pitié. The *Sœurs de St. Augustin* attend upon the patients. The total number of patients admitted in 1837 was 8,157, and the average mortality 1 in 9.57.—Physicians, Drs. Andral, Fouquier, Rayer, Bouillaud, and Lerminier; Surgeons, Drs. Velpeau and Guerbois. Strangers are admitted daily with the greatest liberality, upon application to the directeur at the bureau.

The next street, to the east of the rue St. Benoist, in the rue Jacob, leads to

ST. GERMAIN DES PRÉS.—This is the abbey-church of one

of the most extensive and most ancient conventual establishments of Paris. Childebert, son of Clovis, on the instigation of St. Germain, Bishop of Paris, founded a monastery about the year 550, though the *Pragmaticum*, which is still preserved among the archives du royaume, dates from 561. He dedicated the church to the Holy Cross, St. Stephen, and St. Vincent; the relics of the latter of which saints he had brought with him from Spain, and which he gave to the monastery, together with the treasure which he had taken from Amalaric, at Toledo, and a piece of the true cross. This foundation was endowed with many estates, and among others with the fief of Issy, extending over the whole of the southern bank of the Seine, from the Petit Pont in Paris to the village of Sèvres. Throughout this domain the society possessed full jurisdiction, which they retained till 1674; and the prison of the Abbaye still remains as a monument of their authority. The church, dedicated in 557, was celebrated for its decorations, and was called "The golden basilic." The buildings, gardens, etc., which occupied the site either of a Roman temple, or of some building dependent on the Roman imperial palace, were without the walls of Paris; but in 861, the Normans, in their incursions along the course of the Seine, attacked, and nearly destroyed, the whole of the establishment. The church itself was burnt; and it is believed that no part of that edifice remains, except some of the lower work of the western tower. The tomb of Childebert was no doubt injured at this period; but it was carefully restored by the monks after the retiring of the invaders. It would appear, indeed, according to some accounts, that the abbey suffered three attacks of the Normans in 846, 853, and 886; but it is certain that the edifice was soon afterwards repaired; and that the Abbot Morardus, 26th in the list, began rebuilding the church in 990. The work was carried on by his successors at various intervals, till 1163, when Hugues III., abbot of the monastery, having completed the restoration of it, had it consecrated by Pope Alexander III. No material alteration of this building took place till 1644, and 1653-6, when the society had the wood-work of the choir altered, and, in place of the wooden ceiling of the nave, formed the stone vaulting now seen there. The great altar was at this time moved to the entrance of the choir, and the tomb of Childebert was also placed in the middle of the church. This edifice, however, was not the

only place of worship in the monastery: the chapel of Notre Dame was built about the middle of the 13th century, by Pierre de Montereau, under the abbacy of Hugues d'Issy, and was finished in the time of Thomas de Mauléon, his successor. This, if we may judge by the fragments that remain, was one of the most exquisite pieces of architecture of the middle ages. About the same time also, Abbot Simon, in 1239, began the sumptuous refectory, which was finished in 1244. This building probably resembled that of St. Martin des Champs, and was not unlike a church. In 1227 also, the cloisters were erected on the northern side of the church, by Abbot Oddo; so that the monastery altogether, at the time of the Revolution, and before the buildings were destroyed, must have been a rich repository of the architecture of the 13th and preceding centuries. In 1369, the whole abbey was fortified against the English by Charles V.; and, in the time of Henry IV., still remained without the walls of the town, fortified by itself, and surrounded with walls and turrets, like its rival St. Martin des Champs. At this latter period a moat went round the walls of the abbey; and to the west of it, where part of the Faubourg St. Germain now stands, was an open place, called the *Pré aux Clercs*, from its being a favourite place of exercise for the students or *clerics* of the University, and which was in those days the favourite rendezvous of duellists. Up to 1503, the abbots had been generally elected by the society, but after that period they were nominated by the crown; and among other distinguished men who attained this honour was Casimir, King of Poland, who died in 1672. One of the most remarkable events connected with the history of this celebrated abbey was the joining to its society, in 1644, the illustrious congregation of St. Maur; a circumstance that produced those learned Benedictines, whose historical and critical labours have formed an epoch in modern literature. Mabilon, Montfaucon, Achery, Ruinart, etc., were all of this abbey. The abbot's palace was built by the Cardinal de Bourbon, in 1586, and still exists, a large brick building, east of the church; but, at the time of the Revolution, this abbey being suppressed, the buildings were seized for public purposes, and a saltpetre-manufactory was established in them. An explosion took place in 1794, when the refectory and library were destroyed, and the church much damaged. The building remained in very bad repair till the reign of Charles X.,



when the restoration of it was commenced by M. Godde, and continued till 1836, in which year it was completely terminated. The site of the chapel of Notre Dame is now occupied by a street, where part of the side walls remain; houses stand on the cloisters and where the refectory once existed; but hardly any traces now remain of the conventual buildings except the abbot's mansion and the church. As it now stands, the church is one of the most interesting monuments of Paris, being perhaps the earliest church of which the dates are clearly ascertained. It is cruciform, with a nearly circular east end, and quadripartite vaulting throughout; the nave is simple, having plain side aisles without chapels; but the choir is surrounded by them. There is no triforium in the nave, and the arches are semicircular: all this part is of the time of the Abbot Morardus, in 990. The two eastern towers that stood one on each side of the choir, in the angles formed by the transepts, were also of his time; their upper parts no longer exist, but the western tower is in full preservation. That part of the choir which stands between the eastern towers is supposed to be intermediate in date to the nave and the choir; the latter of which is of the work of Abbot Hugues III., in 1163. All the capitals of the pillars forming the piers will be particularly remarked for the grotesque or sacred devices of which they are composed; many of those in the nave are restorations of the old ones, which, from their ruinous state, were obliged to be removed; they were, however, copied with the most scrupulous fidelity, and the whole forms a valuable and curious series of early sculpture. The square-headed triforium of the choir is also worthy of notice, as well as the western porch, which, though of the same date as the choir, is ruder in its execution. The figures that once adorned this front may be found in Montfaucon's *Antiquités*. The modern decorations of this church are as follow:—the high altar, placed at the entrance of the choir, has been lately restored; it is of white marble, and stands on a raised platform of all the most beautiful marbles of France, producing a most gorgeous effect. In the north aisle of the nave are two pictures of very great merit, by Cazes, of the date 1784; one the Martyrdom of St. Vincent, the other, St. Paul haranguing Herod and Berenice. Between them, the Death of Sapphira, by Leclerc, 1718, and the Baptism of the Eunuch, by Bertin, 1718, are

also good pictures. In the south aisle there is a fine Presentation of Christ in the Temple, the colouring and design of which bear some traces of a disciple of Rubens. A small chapel adjoining the south transept has a curious ceiling, boldly painted; and the transept itself, which is the chapel of Ste. Marguerite, contains a handsome tomb to one of the Castellane family. The chapel of the choir next to the sacristy has a tomb of James Duke of Douglas, who died 1645. The next chapel, besides a picture of St. Francis de Sales, possesses, it is said, the remains of Descartes, Mabillon, and Montfaucon. The Lady chapel is of very recent construction, and has two very ably-painted grisailles. The north aisle of the choir has a chapel opposite to that of St. Francis de Sales, in which a monument has lately been erected to Boileau, whose remains are said to lie here; (1) and in that next adjoining is a tomb of another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The north transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a very valuable bas-relief of one of his battles. In this transept there is a modern painting, the Martyrdom of St. Lawrence, by Cuny, of great excellence. North of the high altar is a picture by Steuben, of St. Germain giving away his goods to the poor; and on the south, the Raising of Lazarus, by Verdier. The tomb of Childebert, that formerly stood in the middle of the church, is now at St. Denis. For a description of this, and of the interesting discoveries made in the opening of other tombs of this church, as well as for the general history of the abbey, the reader is referred to the *History of Paris*. (2) The dimensions of the church are 200 feet in length, 65 in breadth, and 60 feet in height.

After leaving this most interesting church, and passing into the rue Ste. Marguerite, the visitor will perceive, nearly at the corner of this street and the rue de l'Échaudée, the gloomy prison of the *Abbaye*, with a small turret engaged in the wall at each corner (see *Prisons*). Following the rue de l'Échaudée, he will come into the rue de Seine, and go by

(1) The best authorities place Boileau's remains in the Sainte Chapelle. (See 9th arrondissement.)

(2) HISTORY OF PARIS, 3 vols. 8vo., Galignani and Co. There is also a history of the abbey by Dom Bouillard, who, as was stated above, was one of the learned Benedictines of the society.

the small Passage du Pont Neuf, one of the first established in Paris, into the rue Guénégaud, which leads on to the Quai Conti. The sentimental stranger will immediately recollect from these names that he is on a spot celebrated by the genius of Sterne; and, though he may no longer meet with similar adventures on the Pont Neuf, he may still find a bookseller's stall on the Quai Conti, where many a *femme de chambre* still passes by, though not always accompanied by a sentimentalist like Sterne, nor followed by a valet like Lafleur.

On this quay is the

HÔTEL DES MONNAIES.—A mint is known to have existed in Paris under the second race of kings, and to have been placed somewhere in the royal palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie. This building falling into ruins, the government determined to pull it down, and erect a new mint. The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Antoine, and the first stone of the present structure was laid on 30th April, 1771, by the Abbé Terray, comptroller-general of the finances. The principal front is 360 feet in length, and 78 in elevation. It is three storeys high, each storey having 27 openings for windows and doors. In the centre is a projecting mass with five arcades on the ground floor, forming a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues. The front towards the rue Guénégaud is 348 feet in length. Two pavilions rise at its extremities, and a third in the centre; the intermediate buildings have only two storeys. The plan of the edifice consists of eight courts, of which that communicating with the rue Guénégaud is the most spacious. It is surrounded by a covered gallery, in front of which are busts of Henry II., Louis XIII., Louis XIV., and Louis XV., by whom important improvements were introduced into the establishment. The peristyle in front, formed of four Doric columns, leads to the *Salle des Balanciers*. The architect had the precaution to detach this part of the edifice, in order that the other buildings might not feel the effects of the concussion occasioned by the stamping-machines. The visitor is conducted to the *foundry*, where the metal is melted and cast in bars; to the *Salle des Laminoirs*, where the bars are flattened and punched; the *Salle de Recuit*, where

the bars, after having been flattened, are subjected to the action of fire, so that they will sooner break than bend; the *Salle à Blanchir*, where the pieces of metal when cut are brought to their natural colour; the *Salle des Ajusteurs*, where the pieces are weighed and reduced to their standard weight; the *Salle d'Impression*, where the exergue is impressed on the edge of the coin; and the *Salle des Balanciers*, where the coin is struck. The central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is a staircase decorated with sixteen columns of the same order, at the top of which is a magnificent saloon, adorned with 20 Corinthian columns in stucco, supporting a gallery. In this room is contained an immense collection of the coins of France, and other countries, classed chronologically, besides the medals struck on various public occasions. The monetary collection of France begins with 2 coins of Childebert I., of the date 511-568, and is nearly complete to the present day. Among them the gold pieces of 10 Louis, in the time of Louis XIII., are of remarkable size and beauty. The series of Louis XIV. are magnificent coins, and are interesting, as showing the monarch's portrait from his infancy up to manhood. The collection of English coins is good; but the earliest it contains is a half gold noble of Edward III., date 1431-72. The earliest Spanish coin kept here is of the date 638. Here too will be remarked the Mexican money, square lumps of metal stamped after being merely weighed; some curiously rude money stamped by Napoleon during the siege of Callaro; the Cologne lozenge-shaped rix-daler, date 1583; money of King Otho of Greece, 5-drachm pieces; money of Don Miguel; Turkish money, date 1730-54, of very great intrinsic value, containing 996 parts of pure gold out of 1,000; the money of the Liberator Bolivar; of the United States of North America, etc. Among the medals will be observed one of Charlemagne, an invaluable relic of most excellent execution, worthy of the best times of Rome; Charles VIII., date 1461, the earliest medal of which the original die is possessed by this museum; Boccaccio; Louis XII.; Henry VIII.; Francis I.; Ignatius Loyola; Francis II., and Mary, Queen of Scots; Cardinal Richelieu, a superb medal by Varin, for the striking of which that artist had his life granted him; the Convent of the Val de Grâce; and the States of Languedoc. To these should be added the complete series of

Louis XIV., XV., XVI., the Republic, and the Empire, the whole of which forms a national collection that is unrivalled. In this room too there is a collection of all the metals used in coining, in their mineral state; and in an adjoining one are models of all the instruments used in coining and proving money, both ancient and modern. The gallery, with some adjacent rooms, contains all the dies of the coins and medals struck in France since the reign of Charles VIII., forming an equally curious collection with that in the lower part of the saloon. Here too are preserved all the dies of private medals, tokens, etc., which have been executed here for individuals, public societies, commercial companies, etc. There is a very copious and learned catalogue published of the whole, with detailed descriptions of the medals; and, from its low price of 3 francs, the visitor will do well to possess such a valuable volume. All the medals, of which the dies are possessed, are sold for the benefit of the establishment; and of those coins of which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved and never shown to the public. In the *Hôtel des Monnaies* are performed all the operations of coining, besides the verification and stamping of the gold and silver articles made in Paris; every one of which is obliged by law to be brought here to be stamped before it can be sold. It is also the seat of the general administration of the coins of the realm. (1) This splendid museum is open to the public on Tuesdays and Fridays, and to foreigners with passports on Mondays and Thursdays, from 12 to 3. For permission to see coining, write to *M. le Commissaire du Roi, à la Monnaie*. To the west stands

The PALAIS DE L'INSTITUT.—The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the College Mazarin, now called the Palace of the Institut, on the Quai Conti. This edifice was founded by the will of Cardinal Mazarin, for natives of Roussillon, Pignerol, Alsace, and Flanders, which had been recently conquered or annexed to the crown. These nations alone being admissible

(1) In France, besides the *Hôtel des Monnaies* at Paris, there are mints in other cities of France:—viz. in Bordeaux, Lille, Lyons, Marseilles, Rouen, and Strasbourg. Each mint has its separate officers, but all are subject to the authority of the *Commission des Monnaies*.

into the college, it took the name of *Quatre Nations*. The cardinal bequeathed to the college his library, the sum of 2,000,000 livres for the expense of its construction, and an annuity of 45,000 livres. This edifice was commenced in 1661, after the designs of Leveau. The front forms the segment of a circle, terminated at the extremities by pavilions, standing on open arcades. In the centre is the portico of the church (now the hall where the public meetings are held), composed of four columns and two pilasters of the Corinthian order, surmounted by a pediment. Above the portico rises a dome surmounted by a small cupola, and along the roofs of the pavilions, which are ornamented with Corinthian pilasters, are placed vases upon the entablature. In front of the portico are lions in cast iron, from the mouth of which water issues. The front bears traces of shot fired at it in the Revolution of 1830. Within, there is an octagonal court; and, beyond this, an oblong one with the buildings of the college, forming the western side. These are now tenanted by various officers and persons connected with the Institute. In the first court a staircase, on the western side, leads to the public rooms of the Institute; and a door, on the same side, opens into the corridor of the hall where the public sittings of the Institute are held. In the vestibules are the statues in marble of several of the great men of France, who have honoured the country by their intellect: d'Alembert, Montaigne, Molé, Montesquieu, Rollin, Montausier, Molière, Corneille, Lafontaine, Poussin, Racine, and Pascal. The Grand Hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, etc. The recesses formed by the ancient chapels of the church are now used as galleries. The dome is richly ornamented, and the effect of the whole is good. The Hall is also adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. A door on the eastern side of the court leads to the *Bibliothèque Mazarine* by a handsome staircase. Cardinal Mazarin possessed two libraries, which had been formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. During his life time he gave to his newly-founded college the books which he valued the least, and bequeathed the remainder to it at his death. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement*. To repair this loss, Naudé, aided

by Lapoterie, bought up again a great number of the works which had fallen into the hands of booksellers and private individuals. To these were added the library of Descordes, and that of Naudé, who died in 1655. All these works, added to the books possessed by the college, formed the *Bibliothèque Mazarine*. The manuscripts were removed to the king's library, but others have since been acquired; and the collection, at present, consists of about 160,000 printed volumes, and 4,500 manuscripts. The principal room which it occupies is adorned with many good marble busts, of which some are antiques, and several vases. It possesses a very fine terrestrial globe of copper, executed by the brothers Bergwin, under the direction of Louis XVI., for the dauphin. It is open to the public daily, except Sundays and festivals, from 10 to 4: the vacation is from August 1 to September 15. The *Bibliothèque de l'Institut* is approached by a staircase from the second court. It is peculiarly rich in all scientific works, both national and foreign, and contains complete series of nearly all the transactions and periodical publications of the scientific societies of the world. The number of volumes is about 100,000, and they occupy a long wainscoted room, ornamented with carved work, at the extremity of which is the justly-celebrated statue of Voltaire, in marble, by Pigalle. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which it is easy to obtain. The public are admitted to see the buildings, on applying at the porter's lodge. The weekly sittings of the Academies take place as follows:—*Académie Française*, on Thursday, at 3; no one but members admitted.—*Académie des Inscriptions et Belles Lettres*, on Friday, at 3; strangers admitted on presentation by a member.—*Académie des Sciences*, on Monday, at 2; public.—*Académie des Beaux Arts*, on Saturday, at 3; no one but members admitted.—*Académie des Sciences Morales et Politiques*, on Saturday, at 3; strangers admitted on presentation by a member.—The annual meetings of the Academies are held as follows:—*Académie Française*, 9th August;—*Académie des Inscriptions et Belles Lettres*, July;—*Académie des Sciences*, first Monday in November;—*Académie des Beaux Arts*, first Saturday in October;—*Académie des Sciences Morales et Politiques*, April.—To obtain tickets of admission to these meetings the name of the applicant must be inscribed, at the

office of the Secretary of the Institute, at least one month beforehand. The tickets are each for one person. See p. 76, etc.

Opposite to this is the

**PONT DES ARTS.**—This elegant bridge, for foot-passengers only, takes its name from the Louvre, which, at the time when the bridge was constructed, was called *Palais des Arts*. It rests upon very narrow piers, and is composed of nine cast-iron arches, while the floor, formed of wood, extends in a level line from one bank to the other. At regular distances are small pillars, supporting lamps. This bridge, the first built of iron in Paris, was erected at the expense of a company, who are entitled to derive a toll of one sous each person, for a certain number of years. The chord of each arch is 56 feet, the length of the bridge is 516, and the breadth 30. It was built by MM. de Cessac and Dillon, and finished, in 1804, at a cost of 900,000 fr. The view from this bridge is very striking.

The stranger now enters on the finest of the Parisian quays, the Quai Voltaire, and, turning into the rue des Petits Augustins, arrives at the

**ÉCOLE ROYALE DES BEAUX ARTS.**—This school, divided into two sections, one of painting and sculpture, the other of architecture, distributes annual prizes to its pupils, who are instructed by a large body of professors. Those who gain the grand prize given by the *Académie des Beaux Arts*, on certain conditions, are sent to Rome, to study there for three years at the expense of the government. The students are instructed in all the various branches of their profession, and an exhibition of their works, as well as of those sent by the students from Rome, takes place every year. (See p. 87.) The buildings of the ancient convent of the *Petits Augustins* were granted to this school in 1816. Here, during the Revolution, M. Alexandre Lenoir had succeeded in forming a very extensive museum of all the monuments of the middle ages, and other objects of art, which could be rescued from the mobs, that all over France attacked and pillaged the churches, monasteries, and châteaux. By dint of great perseverance and unwearied enthusiasm, that gentleman formed what was thus appropriately called the *Musée des Monuments Français*, and the government granted the buildings of the Petits Augustins for that purpose. In 1816, however, a well-meaning but short-sighted policy on the part of the existing government, decreed that the monuments of the museum should be



replaced in the churches from whence they had been taken, or restored to their original owners. The first part of the decree was carried into effect as it was intended; and, among other churches, St. Denis received back again the treasures that had been taken from it, and had been so fortunately rescued by a patriotic individual. But the monuments, etc., formerly belonging to private families, in few instances found their right owners: they were again pillaged by whoever liked to lay hands on them, and a very large proportion are for ever lost to the country. In 1820, a new edifice was begun in the garden, but was not carried on with much rapidity till after 1830, when the arts received a fresh impulse from the public spirit of the monarch and the government, and since that time it has been most successfully finished by M. Duban. The main body of this splendid assemblage of buildings surrounds an oblong court paved with the finest marbles, and is three storeys in height, of the Tuscan order, surmounted by the Ionic, and having the upper storey of the style of the Renaissance. On the interior of the western side of this court is to be seen the following inscription, in letters of gold:—

INCÆPTUM LUDOVICO XVIII.

LUDOVICUS PHILIPPUS PEREGIT MONUMENTUM ANNO MDCCCXXXVIII.

On the opposite front of the eastern side are medallions bearing the portraits of Leo X. and Francis I. The eastern external front is adorned with a fine series of arcades and richly-sculptured medallions, containing the portraits of Philibert Delorme, Jean Goujon, Nicolas Poussin, and Lesueur. A marble court in front of this façade has two regular piles of building on the southern and northern sides, the latter masking part of the ancient convent; and on the eastern side is erected, standing perfectly detached, the beautiful side of one of the courts of the Château de Gaillon, erected by Cardinal d'Amboise, and brought here by M. Lenoir. Other remains, and some arcades from Gaillon, of great beauty, are placed at each extremity of this court. In the middle, before the principal front, is a very curious stone basin, brought from the abbey of St. Denis. It consists of a flat circular dish, 12 feet in diameter, said to be of a single piece of stone, the brim being surrounded with the heads of divinities and allegorical personages, each furnished with a spout for the carrying off water. Some letters inscribed on it show it to be a produc-

tion of the 13th century. On the semicircular walls fronting the main building, and in other parts of this court, are incrustated numerous fragments of tombs, and other monuments of the epoch of the Renaissance. The first compartments of the wall to the left of this court on entering contain fragments of the tomb of Philip de Comines; those on the wall to the right contain, among other objects of interest, a bas-relief of the 13th century, representing a sacrifice. Against a wall at the end of this part of the court is placed a fountain, the four figures on the top of which are the productions of the sculptor (not the engraver), Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and on each side is a seated figure; by Germain Pilon. A third court of entrance is formed to the east of the middle court, and two galleries extend along its northern and southern sides, at the eastern extremity of the former of which is the chapel of the monastery, which has been completely restored, and at the same time greatly improved. The entrance of this chapel has been formed by a fine portal from the Château d'Anet, built by Henry II. for Diana of Poitiers, which has been transported hither and most judiciously repaired. The interior of the chapel, which is nearly of the same size as the Sixtine Chapel at Rome, has a beautiful screen in stone and marble; the ceilings are painted and gilt, and a side chapel has been formed of much beauty and taste. At the northern end is a splendid copy of Michael Angelo's Last Judgment, which occupies a corresponding place in the Sixtine Chapel, by the late M. Sigalon. Round the chapels are placed casts of most of the celebrated statues executed by Michael Angelo, and the chapel itself is to be termed a gallery, called after his name. On the opposite or southern side of the most eastern court, and the first on entering from the street, is to be placed the façade of a chapel of the 13th century. In the middle stands a fine Corinthian column of French marble, surmounted by a beautiful bronze figure of Victory, by Jean Goujon. This court is divided from the street by a wall capped with iron-work of antique design, and the pillars on either side of the gateway are formed like ancient termini at the top, and bear busts of Poussin and Puget. To the north of this court is a still smaller one, once the cloister of the convent, round which are the various classrooms for the students, etc. The interior of the main or central pile of building is appropriated to the purposes of

exhibition. The galleries on the ground floor are devoted to the reception of casts from the antique, models of different kinds, and the exhibition of works of sculpture. A semi-circular theatre for solemn meetings of the professors is on the western side of the inner court; the domical roof of which is to be painted by Paul Delaroche. On the first floor are rooms for the annual exhibition of the works of art sent by the students at Rome, and of those executed for the annual prizes given by the school; the galleries to the northern side being set apart for paintings; those on the southern for architecture. The third floor contains all the pictures and works of art which have gained the grand prizes. The exhibitions generally take place here in the summer and autumn. The principal staircase is entirely encrusted with marble, and great sumptuousness of ornament is displayed throughout the whole building. Here is to be placed the gallery of architecture, formerly kept at the palace of the Institute, which contains models of the finest buildings of Egypt, India, Greece, and Italy, besides fragments, or copies of fragments, of ancient classic architecture. This magnificent building is one of the most beautiful monuments of the capital, and is well worthy of an attentive visit. Foreigners are admitted to see the interior, on applying with their passports at the porter's lodge.

The stranger, returning to the Quai Voltaire, will find the

PONT DU CARROUSEL, a most elegant bridge of three iron arches resting upon stone piers, and the quays on either side. It was built by M. Polonceau, in 1834. The iron framework is formed on a peculiar plan, consisting of hollow pieces covering wood, and filled up with pitch. It was erected by a company, and a toll is paid on it by carriage and foot passengers.

At No. 1, rue de Beaune, on this quay, is an hotel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed for some time afterwards, and Mme. de Montmorency, the next proprietor of the house, did the same till her death; so that it remained closed for forty-seven years. The story of certain MSS. having been found here, and burnt by order of government, is altogether a fable; though it is equally true that Voltaire's cane was sold for 3,000 francs. This quay is celebrated for the shops of dealers in prints, books, and articles of *vertu*; and the stranger may always find here an agreeable and instructive lounge.

***ELEVENTH ARRONDISSEMENT.***

Near the boundaries of the eleventh arrondissement, to the north-west, lies the

MARCHÉ ST. GERMAIN, built on the spot originally devoted to the *Foire St. Germain*. It is the most commodious in Paris, and was built, in 1811, by Blondel. Its architecture is plain and substantial, and its plan is such as to afford every possible advantage of light and air. The plan of the Marché St. Germain is a parallelogram, 276 feet in length, by 225 in breadth. Each of the four fronts has five entrances, closed by iron gates. In the galleries are nearly four hundred stalls, arranged in four rows, with a free and commodious circulation on every side. To the south of the principal structure is a building appropriated to butchers, in the same style. At the bottom of the vestibule, is a niche, with a statue of Plenty, by Milhomme, raised on a socle adorned with a lion's head, from which water falls into a basin. A guard-house, bureaux for the inspectors, and other dependencies, have been constructed. In the centre is a fountain, which formerly stood in the Place St. Sulpice, in the form of an antique tomb, each front of which is surmounted by a pediment, and ornamented with a bas-relief. On two sides are marble shells, forming the upper part of a vase, from whence the water falls into large shells, where it is divided into six small streams, and descends into square basins. A considerable sale of pigeons and other birds takes place here every Sunday morning.

From the Marché St. Germain the visitor will proceed to

ST. SULPICE, parish church of the eleventh arrondissement. —This splendid structure was begun in 1655, when the first stone was laid by Anne of Austria, according to the designs of Levau. The works were carried on successively by Gillard and Oppenhard; but they languished till 1718 for want of funds. The rector of the parish, however, Languet de Gergy, exerted himself so much that in 1742 a kind of lottery was established, and sufficient money was gained by it for the completion of the building. Servandoni finished the magnificent portico and front in 1745; but the towers were raised and altered, the southern one by Maclaurin, in 1749, and the northern one by Chalgrin, in 1777. The portico is composed of a range of Doric columns, 40 feet in height, and is approached by a flight of steps. It supports a gallery and colonnade of the Ionic order, with columns 38 feet in height;

above the whole was a pediment, which, being destroyed by lightning in 1779, was replaced by a balustrade. The height of the northern tower is 210 feet; on it is the telegraph that corresponds with Strasburg, while on the southern one is that for Italy. Three bells of 12,500, 8,500, and 1,800 pounds' weight were placed in the north tower in 1824. At the foot of the towers are two chapels, one destined for a baptistery, the other as a sanctuary for the *viaticum*. The portico of the south, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the Composite and Corinthian orders, and has statues of St. Peter and St. Paul. The curved buttresses springing from the mass of the side aisles of the edifice to support the centre and roof are to be remarked, though they do not much improve the appearance of the church. The plan of the building is cruciform; its total length 432, its width 174, and its height 99 feet. An aisle surrounds both nave and choir, and chapels are placed in it corresponding to each arcade. The columns and pilasters are all of the Corinthian order, and, with every part of the edifice, are designed and executed with remarkable boldness and beauty of workmanship. The vaulted roof of the church is elaborately ornamented, particularly in the choir, where the scroll-work of the transverse bands is exceedingly elegant. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle: they were given to Francis I. by the Republic of Venice. The pulpit will attract the attention of the visitor, being totally supported by two flights of steps, and ornamented with figures of Faith, Hope, and Charity. The organ-gallery is supported by magnificent Composite columns. The organ, by Clicquot, is highly ornamented with carved work, presenting no fewer than seventeen figures playing on musical instruments or supporting cornucopiæ, and is the finest in appearance of any in the capital. On the pavement of the transept is traced a meridian line. The rays of the sun, passing by an opening in a tin plate fixed in the southern window of the transept, form upon the pavement a luminous globe, about  $10\frac{1}{4}$  inches in diameter, the movement of which is from west to east. It is noon when this globe is equally divided by the meridian. At the extremity of this line is an obelisk of white marble, upon which it

is prolonged. The vaulting of the cross contains four good paintings of saints in circular compartments; and, immediately underneath, at the entrance of the choir, stands the high altar, decorated with a profusion of splendidly-gilt ornaments, and separated from the nave by a balustrade of bronze and marble. Behind the choir is an elliptical Lady Chapel composed entirely of marble; it has a double dome, the upper one of which is painted in fresco by Lemoine. The altar is surmounted by fine Composite columns of grey marble with gilt capitals, and by a recess lighted from above, in which is a marble statue of the Virgin bearing the Saviour, by Pigalle. Four upright compartments in this chapel contain good paintings of scenes taken from the Virgin's life. Of the other chapels in this church, one in the south aisle, dedicated to St. Roch, contains some frescos by Abel de Pujol; and another has a fine monument to Dr. Languet de Gergy. In the sacristy is a good picture of the Virgin and Saviour, of one of the late Italian schools. In a chapel of the north aisle of the choir is the original design of the roof of the Lady Chapel, forming an oval oil painting, which is much better than the roof itself, and in the chapel of Purgatory, in the south aisle, is a curious picture of a saint in contemplation, with a scull and book lying before him, probably by Moise Valentin. In the north aisle of the nave is the chapel of the Trinity, containing some very beautiful wainscoting, which would be appropriately applied to all the other chapels of this church. In the chapel of St. Michael, the picture in front of the altar is said to contain a portrait of Louis XVII. in the figure of the child conducted by a guardian angel. Underneath the church are very extensive vaults. The towers may be ascended, and the upper gallery is worth visiting.

When Servandoni completed the structure of St. Sulpice, his intention was to form a large place in front of it, and to erect two fountains in a line with the towers. The place was formed in 1754; but no fountain was erected till the time of Napoleon, when, at the peace of Amiens, that which is now in the Marché St. Germain was fixed in the middle of the Place St. Sulpice. The place is not yet completed. On the southern side stands the *Seminaire de St. Sulpice*, a large plain building, with an iron palisade in front, accommodating, with its dependencies at Issy, 210 students. It was commenced in 1820; but the society was founded in 1611.

Near this place, at 39, rue du Cherche Midi, is the Hôtel de Toulouse, where all court-martials of the 1st division are held.

In the rue Garancière is a fine hotel, formerly belonging to the Duchess of Savoy. The front is adorned with a range of Ionic pilasters, having, instead of volutes, boldly-projecting rams' heads. It is now the mairie of the 11th arrondissement.

On the Place de l'Odéon, at the east end of the rue de Vaugirard, is the Théâtre de l'Odéon. (See *Theatres*.)

PALACE OF THE LUXEMBOURG, or, OF THE CHAMBER OF PEERS.(1)—Upon the site of this palace Robert de Harlay de Sancy erected a large house, in the midst of gardens, about the middle of the 16th century. This mansion was purchased and enlarged in 1583, by the Duke d'Épinay Luxembourg, and was bought by Marie de Médicis for 90,000 fr. in 1612, when the present palace was built, after the designs of Jacques Desbrosses, upon the model of the Pitti palace, at Florence, the usual residence of the grand dukes of Tuscany. It was called by her name, though it never lost its original appellation; but, on being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*, which it retained till the Revolution. It was afterwards ceded, for the sum of 500,000 livres, to Anne Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 became the property of Elizabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. It was afterwards inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, after whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till June 1791, when he quitted France. During the first years of the Revolution it was converted into a prison, and suffered every sort of degradation. In 1795 it became the place of the sittings of the Directory, and was then called *Palais du Directoire*. In 1798, the building was thoroughly repaired, and the entire front scraped. When Bonaparte came into power, this palace was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Senat Conservateur*. This senate held its sittings there till 1814, the period when it was dissolved, and the Chamber

(1) For a more detailed account of this palace, and for some interesting anecdotes connected with it, see *HISTORY OF PARIS*, 3 vols. 8vo., A. and W. Galignani and Co.

of Peers created. Since that time a marble tablet, placed over the principal entrance, has announced that the palace of the Luxembourg has taken the appellation of *Palais de la Chambre des Pairs*. The edifice is remarkable for the beauty of its proportions, and the character of strength and solidity which it at the same time possesses. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces supported by open galleries, in the centre of which rises an elegant cupola, surrounded with statues. This front is connected with the principal pile of building, by two wings one storey high. Four large square pavilions, the roofs of which rise to a point, stand at the corners of the main building, which is only two storeys high. At the second storey, the building forms a recess upon a terrace which extends from the pavilions at the angles to that of the centre. The lower storey is decorated with pilasters of the Tuscan order, the second with Doric, and the third with Ionic pilasters. The divisions of the masonry are deeply channelled in the rustic style throughout. Great additions have been recently made to the garden front, where a large pile of building has been added, closely copied from the parts already existing, and intended to contain a new hall of assembly and other rooms for the use of the Peers. The grand staircase was removed by Chalgrin from the central pavilion; and a new approach to the Chamber of Peers, then the hall of the Senate, was erected in the right wing. This staircase is ornamented with a fine range of columns, between which are trophies and statues. On entering the apartments belonging to the service of the Chamber of Peers, the visitor passes through a guard-chamber, a waiting-room, and a messengers'-room, into the *Salle de Réunion*, a handsome room, ornamented with a portrait of king Louis Philippe, and a large allegorical painting of most dubious signification, since the principal figure in it has been successively Napoleon, Louis XVIII., and the genius of France, which it at present remains. The *Salle des Ministres* adjoins this room, but is not shown. The *Salle des Séances* is semicircular, and is only 77 feet in diameter; it is far too small for its purpose, and is both dark and inconvenient. The new hall will be more commodious and magnificent. In the middle of the axis of the present semicircular room is a recess, in which are placed the seats of the presi-



dent and secretaries. Above the president's seat is a demicupola ornamented in caissons. The peers' chairs, arranged as in an amphitheatre, occupy the area in front of the president. The peer who addresses the assembly takes his station below the president's desk. Round this recess are arranged a great number of Austrian flags taken at Ulm and other places, which were preserved during the Restoration, and were brought to light soon after the Revolution of 1830. The *Salle du Trône* is richly decorated. In the middle of the ceiling is represented Henry IV. in a car, conducted by Victory, from the pencil of Barthelemy. The other paintings are by Lesueur, except two, representing Peace and War, by Callet. There are seven other rooms, used for the bureaux, or committees, of the Chamber. In one of them is the library. (1) Another is ornamented with hangings and furniture of beautiful painted cloth, of the manufacture of Vauchelet. There are several other rooms attached to the Chamber of Peers on this storey, but they are not usually shown to strangers. The whole of the interior arrangements connected with the Chamber of Peers will be changed by the new buildings now in process of erection. On the ground floor is the chapel, a plain room, with a monument to Fenelon, and containing a Christ and the Virgin, by Philippe de Champagne, and a Crucifixion, by the same master. Adjoining is the *Chambre à coucher de Marie de Medicis*, a splendid apartment, decorated in the most sumptuous style of those times. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling is by Rubens, and eight square compartments which it contains by Philippe de Champagne. There are also seven paintings by Rubens in this room. The scroll work that covers the walls is exceedingly delicate and beautiful. At the Revolution the panelling and paintings were all taken down and concealed: they were replaced after the Restoration. The visitor should by no means omit to ask for this apartment. In the buildings on the eastern side of the court is the gallery for paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen-dowager of Spain, and by others from the king's cabinet.

(1) The journals and reports of the House of Lords are to be found here.

The gallery was long neglected, and about the year 1780, the paintings were removed to form the museum of the Louvre.<sup>(1)</sup> The pictures were brought back to the Luxembourg when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again taken away to the latter palace in 1815. The gallery is now appropriated to the reception of the finest works of living artists, purchased by the Government. Among them those of Delaroche, Horace Vernet, Biard, Court, Deveria, Granet, Pierre Guérin, Le Tiers, Rioult, and Roqueplan, are particularly worthy of admiration. Near the entrance of the gallery is a fine group of Cupid and Psyche, by Delaistre. The ceiling of the gallery presents the signs of the Zodiac in twelve pictures, by Jordaens, and the Rising of Aurora, by Callet. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien. Beyond the rotunda, a gallery leads to four rooms, containing pictures and sculpture, from which a fine view is obtained of the grand staircase of the Chamber of Peers. The apartments of this palace can be visited every day, at the hours when the Chamber of Peers is not sitting, and the Gallery of Paintings every day, except Monday, from 10 to 4, on applying *with passport* at the porter's lodge. The gallery is open to the public on Sundays. The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1782, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, etc., and establishing a fair. The ground thus cleared remained waste till 1801, but the fair was never established. The flower-garden, in front of the palace, with a large piece of water in the middle, is encircled with two terraces, ornamented on their borders with vases, and terminated at the extremities by balustrades in stone, decorated with two groups in marble representing wrestlers, and four small figures supporting vases, in which geraniums flourish during the summer. The sloping banks of the terraces are planted with choice shrubs and flowers, including almost every known species of the rose. A great number of statues, most of which bear marks of revolutionary fury, embellish different parts of the garden, but they are not of sufficient merit to deserve a particular descrip-

(1) Among them, besides the history of Marie de Medicis, were the history of St. Bruno, by Lesueur, and the sea-ports of Vernet and Joseph Hue.

tion. On the right is a fine and extensive plantation of lofty trees, intersected by walks; and on the left is a smaller plantation on an inclined plane, commanding a view of the whole garden. From the flower-garden extends a long avenue formed in 1795, the entrance to which is ornamented with two white marble lions, copied from the antique, and in the distance is seen the front of the observatory. It is bounded by a handsome iron railing, and lodges. On the right is an immense nursery-ground, called the *Pépinière du Luxembourg*, and on the left a large piece of ground of a triangular form, which serves as a Botanical Garden to the *École de Médecine*. Rows of orange-trees add to the beauty of this delightful spot during the summer. Seven gates afford access to the garden, which is open to the public from day-break to dusk. In the plantation to the right is a café, which is much frequented for breakfasts during the summer.

To the west is

LE PETIT LUXEMBOURG.—This palace or hotel, which is a dependence of the palace of the Luxembourg, was commenced about the year 1629, by order of Cardinal Richelieu, who resided in it whilst the Palais Royal was building. When the cardinal went to his new palace, he gave the Petit Luxembourg to his niece, the Duchess d'Aiguillon. It passed by descent to Henry Jules de Bourbon Condé, after whose death, Anne, princess palatine of Bavaria, occupied and repaired it. Under the Directory, four of the directors occupied the Petit Luxembourg, whilst the fifth dwelt in the palace. Bonaparte resided here six months before he took up his abode at the Tuileries. It is now the residence of the Chancellor of France, as President of the Chamber of Peers. Connected with it is a small prison, in which persons tried for political offences by the Court of Peers are placed during the proceedings. The ministers of Charles X. were confined here in 1830.

Close by the gate of the Luxembourg Gardens, in the rue de Fleurus, is the small *Théâtre du Luxembourg*. (See *Theatres*.)

At No. 70, rue de Vaugirard, is the *Couvent des Dames Carmélites*, formerly a monastery of Carmelite brethren. The buildings of part of the ancient religious house, with the chapel, are still appropriated to sacred purposes; the rest are occupied by various individuals. The chapel is of the Tuscan order, and is cruciform in its plan; but presents nothing re-

markable in its external appearance. Within, the dome, painted by Flamel, is worthy of observation; and the chancel, ornamented with pillars of black marble, having gilt bases and capitals, is very handsome. In front of the altar is an ancient bas-relief in white marble representing the Last Supper. The pictures are not very remarkable. This convent was the spot where the massacres began in Paris, on the second and third of September, 1792. Hundreds of priests, who had been imprisoned here, were murdered. An annual service is performed for them in the church on the anniversary of the massacre. This convent has long been famous for the well-known *Eau de Mélisse* and the *Blanc des Carmes*, which are still sold there.

At the corner of the rue du Regard is the *Fontaine de Leda*, erected in 1806 by Bralle, ornamented with a bas-relief, by Vallois, representing Leda and Jupiter, under the form of a swan. The water flows into a basin from the bird's beak.

The visitor may proceed from this spot by the rues Notre Dame des Champs and du Mont Parnasse, to the

**CIMETIÈRE DU MONT PARNASSE.**—This cemetery, opened on the 25th of July, 1824, is situated near the Barrière du Mont Parnasse, in the midst of the plaine de Mont Rouge. Its extent is about 30 square acres, and it is surrounded with a lofty wall. The entrance is by the Boulevard du Mont Parnasse, and consists of two plain pavilions. The capitals of the piers upon which the gates are hung are in the form of tombs, ornamented with funereal emblems. In the centre is a circular road planted with trees, from which four roads, also planted with trees, branch off in opposite directions, while other walks and paths intersect it in straight lines. From the recent date of this burial-ground, the number of elegant monuments is but small. The following are those most entitled to notice:—Alexandre Desenne, a distinguished artist, a lofty tomb of white marble, surmounted by a bust of the deceased in bronze; Descaine, a celebrated statuary; the Marquis d'Aguesseau, the last of that illustrious family; the Duchess de Gesvres, the last of the family of the Connétable Duguesclin, a handsome tomb, surmounted by a cross; the Count de Montmorency Laval, a beautiful monument, crowned with a cross and an urn; the Baron Dupin; and the Baron de Hooke, a neat obelisk. This cemetery likewise contains the graves of several persons condemned for political

offences, with those of several modern republicans; and of Fieschi, Pépin, and Morey, who conspired against the life of Louis Philippe in 1835, as well as of Alibaud, who repeated the same crime in 1836. The number of tombs is about 2,000.

On the opposite side of the Boulevard are the *Hermitage*, the *Grande Chaumière*, etc., celebrated gardens for public amusements in the summer. (See *Theatres*, etc.) Near the latter will be perceived a large building intended for a *Marché aux Fourrages*.

Returning by the southern gate of the garden of the Luxembourg, the visitor will find, at 46, rue d'Enfer, the entrance into the *Jardin Botanique de l'École de Médecine*. The medicinal plants that will bear exposure to the climate of France are here cultivated, as well as others. The whole is arranged according to the natural order; and by each plant is placed a ticket bearing its names in the systems of Linnæus and Jussieu. For the hours of admission, see page 92.

Lower down in the rue d'Enfer, at No. 34, is the

HÔTEL DE VENDÔME, now used as the ÉCOLE DES MINES.—This magnificent hotel was built in 1707, by a society of Carthusian monks; and, being afterwards purchased by the Duchess de Vendôme, was called by her name. The project of the institution to which it is now appropriated originated with Cardinal de Fleury; and it was commenced in 1783. The professors and directors of the school reside in the house; and on the first floor is arranged the magnificent mineralogical collection of France, with the general collection formed by the Abbé Haüy, and brought thither from the Hôtel des Monnaies. This mineral museum occupies seven rooms; in the 1st, is a valuable collection of polished stones for useful and ornamental purposes; round each of the others upright cases are placed, containing, in separate collections, the minerals of each department of France. In the middle of these rooms is the splendid collection of all known minerals, by Haüy, with all the crystals of every mineral arranged at the head of its class and subdivision, in wooden specimens. The geological collection of the Paris basin, formed by Messrs. Cuvier and Brongniart, for their work on the geology of that district, is also arranged here; as well as a small collection of British geological specimens; one to illustrate the external characters of minerals; and a series of living and fossil conchology. To each specimen in all these collections its de-

scription and locality are attached by a small ticket, so as in some degree to supersede a catalogue. Additions are made to this museum almost daily. For hours of admission, see p. 92.

At the top of the rue de la Harpe is the place St. Michel, where a gate of the same name formerly stood. On one side is a fountain, consisting of a large niche, flanked with Doric columns supporting a pediment, and bearing an inscription by Santeuil, alluding to the neighbourhood of the colleges,

Hoc sub monte suos reserat sapientia fontes  
Ne tamen hanc puri respue fontis aquam.

In the rue des Grés St. Jacques, on the right hand, is the ancient chapel of the Convent of the Jacobins, now used as a primary school.

Nearly half-way down the rue de la Harpe is No. 94, the **COLLÈGE ROYAL DE ST. LOUIS**.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. It was rebuilt in 1675, and some part of the ancient structure still exists. The construction of the principal mass of the building was begun in 1814, and the college opened in 1820. The court is spacious, and at the bottom is the chapel. On the other three sides are buildings 4 storeys high, having galleries on the ground-floor.

Opposite the Collège de St. Louis is a gateway, once the entrance to the *Collège de Bayeux*, founded in 1308. The gateway, bearing an inscription to that effect, is probably of the same date. Within the court a few remains of the old college are still to be seen, and a doorway of the 15th century.

A small street leads from the rue de la Harpe, nearly opposite the Collège de St. Louis, to the

**COLLÈGE DE LA SORBONNE**, on the place known by the same name, a celebrated school founded by Robert Sorbon, in 1253. The object of this establishment was to form a society of ecclesiastics, who, living in common, might devote themselves exclusively to gratuitous study and teaching. The fame of this institution, which became the head of the University of Paris, and of the Gallican church in theological authority, is too well known and is too much mixed up with the history of France to need any further allusion. The *Collège du Plessis* became absorbed in it; and, in 1629, Cardinal Richelieu, who was one of its graduates, laid the first stone of the buildings as they now exist. The church, begun in

1635, was not finished till 1659, and the whole was erected after the designs of Lemercier. The church is cruciform, of the Corinthian order, with chapels leading on each side from the nave and choir, and surmounted by a dome of fine proportions. The pilasters that surround the dome are of the Composite order; small canopied *lucarnes* stud its surface, and it is crowned by a balcony, cupola, and cross. Towards the street is a pedimented front of two storeys, with Corinthian and Composite columns, while towards the court of the college, the northern transept is terminated by a fine Corinthian portico of bold proportions. The interior is now perfectly plain, with the exception of the vault of the dome, which is painted by Philippe de Champagne, and represents the fathers of the Latin church. On the key-stones of the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu; and in the southern transept is his celebrated tomb, the chef-d'œuvre of Girardon, and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion, holding the book which he composed in her defence. Near her are two genii, who support the arms of the cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. Few buildings in Paris suffered more during the Revolution than the church of the Sorbonne, and such was its state of decay that part of the roof had fallen in, when Napoleon ordered such repairs to be executed as were necessary to preserve it from total ruin. After the Restoration it was used as a lecture-room of the Law-school; but, in 1825, it was restored to divine worship. It is not used as a regular parochial church, but service is performed here every morning at an early hour, and also on Sundays and festivals. The interior is shown by the porter at any time for a small fee. The college forms a large court, sombre, but grand, though almost totally devoid of any architectural ornament. The professors have fine suites of apartments here, but the lecture-rooms are not sufficiently large. For a list of lectures delivered here, all of which are gratuitous, see p. 80. The hours and the subdivisions of the subjects, which vary every year, will be learnt on application at the porter's lodge, or may be seen on the printed lists affixed at the beginning of each academic session to the doors of the lecture-rooms.

At the corner of the rue de la Sorbonne was, till lately, the chapel of the *Collège de Cluny*, formerly the atelier of David, the painter. At the bottom of this street is the

HÔTEL DE CLUNY, in the rue des Mathurins, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was erected in 1505, by Jacques d'Amboise, Abbot of Cluny, on part of the ruins of the *Palais des Thermes*. The turrets and richly-ornamented lucarne windows are the striking features of the exterior of this remarkable building. Within, the chapel, the vault of which centres on a single column, is a fine specimen of all that was good in the architecture of the period, and the apartments, which, however, do not remain in their primitive state, attest, by their arrangement, the nobility of their former occupants. After passing through the hands of many tenants, this most interesting mansion has at length fallen into the hands of a gentleman, whose taste for the fine arts and whose patriotic enthusiasm for the antiquities of his country are only equalled by his learning and his urbanity. He has formed here a most valuable collection of objects of art of the middle ages, sacred as well as civil and military, and has arranged the whole in the most admirable chronological order. M. du Sommérard has also written a learned essay upon this hotel, which will not only convey the fullest information upon the subject, but will furnish much rare and valuable instruction on the antiquities of France, comprised in the period known by the name of the *Renaissance*. From its moderate price, 5 fr., this excellent work, "*Notice sur l'Hôtel de Cluny*," (1) may be easily procured by any one, to whom an inspection of this house and its museum would be really interesting; and upon proper application, by letter, post paid, being made to the learned author, permission is readily granted of visiting the museum, at an hour indicated at the time. It will be readily conceived that this is by no means a common favour, and those who are happy enough to procure it will know how to give it a due appreciation. The collection itself has not a rival in France, and has given rise to a most important work by M. du Sommérard, *Les Arts au Moyen Age*, now in course of publication in numbers, a prospectus of which may be obtained on application at the hotel.

Behind the Sorbonne, in the rue St. Jacques, are the re-

(1) It may be had of F. Didot, or of A. and W. Galignani and Co.



mains of the church of St. Benoît, now converted into the *Théâtre du Panthéon*. (See *Theatres*.)

At No. 63, rue de la Harpe, and in the immediate vicinity of the Hôtel de Cluny, stand the august remains of the

PALAIS DES THERMES, once the residence of the Emperor Julian and the Roman authorities in Gaul, as well as of the kings of the first and second races. A palace existed here long before the time of the Emperor Julian; it is mentioned by Ammianus Marcellinus, in 360, and by Gregory of Tours. A deed of 1138 styles it by the name it now bears, and recent discoveries leave no doubt of these remains being part of the residence of the emperors. It has been found that the palace was bounded, towards the east, by the Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The gardens of the palace extended westward as far as the Abbey of St. Germain des Prés, which was built at the south-west corner of the enclosing walls, and a straight line, running from the abbey to the river, determined the western boundary of the garden, and was also terminated by a tower. On the side of the hill where the Pantheon now stands, near the Place St. Michel, was an amphitheatre. An aqueduct from Arcueil, where two arches of it are still standing, has been traced under the Palais des Thermes, and was built, it is supposed, for the use of the royal residence. The only perfect part of this palace remaining is a hall, presenting in its plan two contiguous parallelograms, forming together a single room. The largest is 62 feet in length, by 42 in breadth, and the smallest is 30 feet by 18. The vault which covers this hall is 42 feet above the ground; it is substantially built, and above it was, for a great number of years, a thick bed of mould, cultivated as a garden, and planted with trees. The architecture of this hall is plain and majestic. The walls are decorated with three grand arcades, of which that in the centre is the most lofty. In the wall to the south, the central arcade presents the form of a large semicircular recess, in which, as well as in the lateral arcades, some holes are pierced, which lead to the presumption that they served for the introduction of water to the baths. The vaulting of the roof rests upon consoles, which represent the sterns of ships; in one some human figures may be distinguished. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places by a coat of stucco

four or five inches thick. Beneath this hall are vaulted apartments, which extend under most of the neighbouring houses; and, from north to south, along the floor of those under the hall, runs the aqueduct, about two feet wide and one and a half deep, lined with cement. One of the halls which adjoined that now covered may still be clearly traced to the west, and part of another is concealed in a house to the south. The subterranean apartment, where the stoves for heating the baths are supposed to have been placed, is seen near the street, and two narrow staircases in good preservation lead into it; behind it a well-vaulted sewer carried off water to the river. Between the Palais des Thermes and part of the Hôtel de Cluny, traces of a curious octagonal building of the 13th century have been observed. This interesting monument of antiquity had long been used by a cooper as a workshop, and, after passing through various hands, has at length been purchased by the municipality of Paris. A project exists of forming this and the Hôtel de Cluny into a museum of national antiquities. To view these interesting remains, application must be made to the *concierge*, at 66, rue de la Harpe, opposite the entrance to the palace. A small gratuity is expected.

In the rue du Foin, at No. 18, is a house called, like many others in Paris, the origin of which is uncertain, the *Hôtel de la Reine Blanche*. It is of the time of Louis XIII., or perhaps of the end of the 16th century, and contains nothing worthy of notice. In the same street, at the corner of the rue Boutebrie, is the ancient *Collège de Mattre Gervais*, founded in 1370, now used as a barrack for infantry.

In the rue de l'École de Médecine is the *École Royale Gratuite de Dessin*, No. 5, established in the ancient amphitheatre of surgery, and founded, in 1767, by M. Bachelier. (See page 87.) To the west of this, in the same street, is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine* in the Academy of Paris.—Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bûcherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law*. On the union of the faculty of medicine with the school of surgery, they removed to the new school of the latter, which is

the present edifice as it now stands. The first stone of this building was laid by Louis XV., in 1769, and it was opened in 1776. It was built upon the site of the ancient Collège de Bourgogne, after the designs of Gondouin, and is a specimen of elegant and at the same time pure architecture. The front towards the street is 198 feet in length, and is adorned with 16 columns of the Ionic order. Above the entrance is a bas-relief, representing Louis XV., accompanied by Wisdom and Beneficence, granting favours and privileges to Surgery, and the Genius of the Arts presenting to the king the plan of the building. A colonnade of four rows of Ionic columns unites the two wings. The court is 66 feet in length by 96 in breadth. At the bottom is a portico of six Corinthian columns, of large proportions, resting on steps, and surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The amphitheatre, which is opposite the entrance, is capable of containing 1,400 students; but this accommodation is by no means sufficient, since the number of students of the faculty generally amounts to 4,000, and the building is going to be enlarged and improved. For a list of lectures delivered here, all of which are gratuitous, see page 81. The hours and the subdivisions of the subjects, which vary, may be learned on application at the porter's lodge, or may be seen on the printed lists affixed, at the beginning of each academic session, to the doors of the lecture-rooms. On the first floor towards the street, and on the right-hand side of the court, is the Museum of the Faculty. The first room contains an osteological collection, and preparations of all the parts of the human body: among them the systems of the ear, the nerves, veins, etc., are fine instances of anatomical skill. This gallery also contains a small mineralogical collection, one of birds, several preparations in wax of the human subject, and some rare foetal monstrosities. The second room is devoted to an interesting collection of surgical instruments, forming an historical museum of all the inventions in this branch of surgical art up to the present day. The lithotritic instruments, the obstetric, the dental, and the amputating collections are well worthy of study. A case of instruments is preserved here, which was used for the autopsy of Napoleon. In the third room is a collection of intestinal preparations, of several morbid organs, and a small one of comparative ana-

tomy. Here too are kept a curious series of casts from the heads of malefactors executed at Paris, and two models in wax, one of a spotted negro, the other of the dwarf *Bebe*, who was attached to the service of Stanislas, King of Poland, and died in 1764, aged nearly 25 years. His real name was Ferry, and he was born in the Vosges: his height was about 20 inches. The fourth room contains, in glass cases, specimens of all the substances used in the *materia medica* of the present day. A fifth room contains instruments for optical and physical experiments, to which the public are not admitted without an order from the director or a medical professor. The general feeling in the profession is that this museum is by no means so extensive as it ought to be. The other parts of the building contain rooms for demonstration, apartments for the superintendents, a council-chamber, and a well-selected and extensive library. The latter, which is entered by a door to the left of that of the cabinet of anatomy, is spacious, and contains a multitude of curious treatises on medicine and surgery. The museum is open to the public every Thursday from 11 to 3; but students and foreigners are admitted daily, on obtaining an order from a professor, for which application must be made at the porter's lodge.

Opposite to the École de Médecine is the

HÔPITAL CLINIQUE DE L'ÉCOLE DE MÉDECINE, a small institution, intended more especially for the instruction of the students and the lectures of the professors. It is established in the cloister of the *Cordeliers*, some of the remains of which are still to be seen; and contains 136 beds. It is entirely dependent on the Faculté de Médecine. The public are admitted on Wednesdays and Sundays from 11 to 1; but strangers are admitted on applying to the porter. The front, which has lately been erected, consists of a handsome tetrastyle Doric portico, containing a group of Esculapius and a boy. On each side are two bronze lions' heads, projecting from stone termini, and serving as fountains. A plain stone building extends along the rue de l'Observance, forming the body of the hospital.

The visitor will have to return a short distance up the rue de l'École de Médecine, to the

MUSÉE DUPUYTREN, founded by the University of Paris, who bought from the heirs of the late celebrated anatomist his invaluable pathological collection, which has been placed

in the Refectory of the convent of *Cordeliers*. This apartment has been fitted up in the style of the 15th century, the date of its erection; and the walls are occupied by upright glass cases containing the preparations, which are nearly all in wax. The collection, arranged by Professor Cruveilhier, is composed of specimens of osteological diseases; injuries of the sensitive and venous parts of the human frame; cancers and caries; cases of osseous distortions of all kinds; cartilaginous diseases; ankylostic and exostosal cases; hydrocephalous cases; hernias, fistulas, and other abdominal complaints; diseases of the liver, heart, lungs, and throat, and of the arterial system; cases of calculi, of genital and uterine diseases; cutaneous affections; polypi; and monstrosities. The centre of the room is occupied by cases of syphilitic and verolous complaints. This museum is open to the public on Thursdays from 11 to 3, and to strangers daily on application to the porter, or to students on a professor's order.

Behind the Musée Dupuytren is the *École Pratique d'Anatomie*, a set of dissecting-rooms for the use of the students. Dissections are carried on here in the winter, and in the summer courses of operative surgery are conducted by the "internes," "aides d'anatomie," and the "agrégés de la faculté."

At the corner of the rue Hautefeuille, on the northern side, is a house of the 16th century, formerly belonging to a society of Premonstratensian monks. It was at No. 18, in the rue de l'École de Médecine, in a dirty back room, that Charlotte Corday stabbed the infamous Marat, while he was in a bath, on the 13th July, 1793. In the rue Hautefeuille, the following houses will all be found furnished with ancient turrets, or worthy of notice—Nos. 23, 13, 9, and 5; to which may be added one at the corner of the rue du Paon, and the rue de l'École de Médecine.

After crossing the rue St. André des Arts, the visitor will come to the

MARCHÉ DES AUGUSTINS, or A LA VOLAILLE, Quai des Augustins.—This market for poultry, also called *La Vallée*, was erected in 1810, upon the site of the church of the convent of the Grands Augustins. It is built of stone, and contains three parallel galleries. The entire length is 190 feet, and the breadth 141. The market days are Wednesdays, Fridays, and Saturdays; but poultry, as well as game, may be purchased here daily.

East of this, at No. 3, rue St. Severin, is

**ST. SEVERIN**, second district church of the eleventh arrondissement. From an early period of the French monarchy there existed on this spot an oratory and cells, where St. Severin, a hermit, conferred the monastic habit upon St. Cloud. He died in 530. In the ninth century the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was built in 1210, enlarged in 1347 and 1489, and repaired in 1684. It consists of a nave and choir, with double aisles. The eastern end is octagonal. There has been a beautiful triforium gallery running round the church, but the roof of it is destroyed, and the triforium itself has become a series of glazed windows. Lofty clerestory windows also surmount the triforium. The three compartments of the nave next to the west end are of the date 1210 : the rest of the nave and side aisles, with the choir, but not the apse, are said to be of the date 1347 ; the apse and apsidal chapels are of 1489. The workmanship of the church is good throughout ; and a beautiful spiral column at the crown of the apse is well worthy of notice. The mouldings of the date 1347, as well as the keystones of the vaults, are elaborately worked. Some fine painted glass remains in the choir, but the choir itself has been barbarized under the auspices of the celebrated Mlle. de Montpensier. The tower, the lower part of which is of the earliest date of the church, has a singular pyramidal roof of the fifteenth century. This church contains several good pictures ; in the second chapel of the north aisle, are St. Peter healing the Sick, by Pallier ; and the Death of Sapphira, by Picot ; both of them good modern paintings. In the next chapel to this, dedicated to St. Charles Borromeo, is a small but excellent picture of the Cardinal visiting the sick of the plague. The old Lady Chapel has a marble groupe of the dead Christ with the Virgin ; and a good Apotheosis of St. Paul, probably by Lesueur ; and the chapel of St. Geneviève, in the south aisle, a pleasing picture of that saint, of the French school of the last century.

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#### **TWELFTH ARRONDISSEMENT.**

This arrondissement, which is one of the most extensive, contains so many objects of interest and institutions of im-

portance, that to visit it as it deserves will require many days. (1) On entering it by the rue Galande, the visitor will immediately find himself in the precincts of the old University of Paris, commonly called *le Quartier Latin*, and will be treading on classic ground. He will pass by the rue du Fouarre, one of the most miserable streets in Paris, and one of the most celebrated in the early days of the University. It contained several schools, where public disputations were carried on, and, it is supposed, derived its name from the straw spread on the ground for the scholars to seat themselves upon. It is mentioned by Dante, Petrarch, and Rabelais.

In the next street, called the rue des Rats, or de l'Hôtel Colbert, is a house, No. 20, erroneously said to have been inhabited by that celebrated statesman. The court is decorated with some bas-reliefs of the time and style of Jean Goujon.

Near this, in the rue de la Bucherie, will be found a small building, surmounted by a dome, formerly the School of Medicine; and, farther to the east, at 5, Quai de la Tournelle, is the *Pharmacie Centrale*, where all the drugs and chemical preparations for the hospitals of Paris are kept and distributed. At No. 35, an ancient mansion, the Bibliothèque de la Ville de Paris has been placed during the alterations now in progress at the Hôtel de Ville. From hence the visitor may proceed to

The HALLE AUX VEAUX, which is the market for the sale of calves and cows on Tuesdays and Fridays, and on the other days for rags, etc., to the latter of which purposes it has been only of late appropriated. It is a large plain building, and stands on the site of part of the chapel of the great convent of Bernardins; the remains of part of which, of the 15th century, are to be observed in a house adjoining the market. One of the dormitories of the monastery, of the 13th century, still remains, and is at present used as a warehouse for oil, by the Customs department. The Halle aux Veaux is to be transferred to a suitable locality in the Clos St. Lazare, at the upper part of the faubourg St. Denis.

On the Quai de la Tournelle, so called from the great tower

(1) It appears, from a statement of the mayor and members of the Bureau de Bienfaisance, that the poor of this arrondissement are nearly 12,000 in number, and amount to about one-fifth of the indigent population of this city.

that formerly stood there, is a fruit-market, called the *Maille*, and where all the produce of the country that comes by water is sold. It is held daily. This market is to be ultimately kept on the site of the present *Marché aux Veaux*.

Proceeding hence, the visitor will go by the *rue de Poissy* into the *rue St. Victor*, where, at No. 68, he will find the

**INSTITUTION ROYALE DES JEUNES AVEUGLES.**—This institution originated in the benevolent exertions of M. Haüy, and in 1791 was created a royal institution by Louis XVI. This school occupies the buildings of the ancient *Collège des Bons Enfants*. It contains 60 blind boys, and 30 girls, who are maintained at the expense of the state for 8 years. Blind children are also admitted as boarders. The gratuitous pupils must not be under 10 nor above 14 years of age; they are required to produce certificates of their birth, total blindness, freedom from contagious diseases and idiotism, of their good conduct, and indigence. They are taught music, reading, arithmetic, writing, by means of characters raised in relief, and various trades, in all of which they excel. Admittance may be obtained, from 11 to 1, and from 3 to 5, every day, except Sundays and Thursdays, by applying to the porter. Public exercises of the pupils take place from time to time. This institution is to be removed to a new building erecting at the corner of the *rue de Vaugirard*, on the *Boulevard des Invalides*, which will accommodate 300 pupils.

At Nos. 101 and 102, in the same street, and No. 18, *rue de Pontoise*, is the *Séminaire de St. Nicholas du Chardonnet*, a large plain building. (See p. 103.) At No. 76 is the ancient *Collège du Cardinal Lemoine*, founded in the year 1300. Few parts of the original building now exist, but the massive doors of the gateway still bear marks of the cardinal's hat and arms, and are covered with iron spear-heads. Not far to the west is

**ST. NICHOLAS DU CHARDONNET**, first district church of 12th arrondissement. Upon the site of this church stood a chapel, which became parochial in 1230; its reconstruction was commenced in 1656, and finished in 1709. It is said to have derived its name from the waste ground on which it was originally built. The tower is earlier than the rest of the edifice, and is anterior to the year 1600. The church itself is cruciform, with single aisles and a circular end, standing north and south; the interior has the pilasters of its pier arches of



the Composite order, and the general effect of the whole is good and imposing. There is an unusual number of good paintings to be found in this church. Immediately on entering the nave the visitor will perceive on the western side of the porch, under the organ-loft, an *Ecce Homo*, probably by Moise Valentin, but which is quite worthy of Caravaggio. On the opposite side of the same door is a curious Crucifixion, of the old Flemish school, not long posterior to the time of Albert Durer. Passing along the eastern aisle, the visitor will see, in the Chapelle des Fonts, a *Repose in Egypt*, of the school of Mignard, which is a most delightful picture. The Baptism of Christ, in the same chapel, is also of great merit. The next chapel contains a *Joseph's Dream*, an early and curious painting of considerable dimensions; a *Marriage of the Virgin*, of the school of Mignard, will at the same time be remarked. In the third chapel is a picture of Louis XIII. at his devotions, commonly considered to be one of St. Louis. The east aisle has an *Agony in the Garden*, by Destouches, of the modern French school; and in the Chapel of the Communion, which forms the eastern transept, is a valuable painting of the *Disciples of Emmaus*, by Saurin. Of the chapels that surround the choir, the second on the eastern side is dedicated to St. François de Sales, and, besides a fine portrait of the saint, contains a handsome tomb in memory of Jerome Bignon, by Anguier and Girardon. In the chapel of St. Theresa, on the same side, are the picture of that saint in a vision, and an able painting of the *Good Samaritan*. The adjoining chapel of Ste. Geneviève possesses a pleasing picture of its patroness; and in the Lady Chapel is a fine group of the Virgin with the infant Christ, by Bra. The chapel of St. Charles is richly ornamented; the ceiling was painted by Lebrun: it contains two monuments, one of Lebrun, and the other, of the mother of that celebrated artist; the former is in the form of a pyramid, and presents a bust of Lebrun, by Coysevox; at the base are two weeping figures. The latter was executed by Gaspard Colignon, after designs by Lebrun; the deceased is represented issuing from her tomb at the sound of the last trumpet; the angel which sounds the last trumpet is particularly admired. This chapel also contains a picture of St. Charles administering the sacrament to the sick of the plague at Milan, by Lebrun. In that next to it is the epitaph to Santeuil, by Rollin, which has been lately restored; as well as a good

painting of an angel with a lily in the hand. An early picture of the Annunciation is placed in the Lady Chapel, and is worthy of examination. In a chapel of the western aisle of the choir is a picture of St. Bernard, by Lesueur, and in the western aisle of the nave is an Entombment of Christ, probably by Mignard. The organ is handsome, and the choir has a great quantity of marble used in its decorations. The stranger will not regret having paid a visit to this church.

At the corner of the rue des Noyers is the

**MARCHÉ DES CARMES.**—This market was established in 1818, upon the site of the convent des Carmes. Its plan resembles that of the Marché St. Germain, but it is less spacious and commodious. The meat-market is held in a detached building. In the middle is a fountain, consisting of a square column, surmounted by heads of Plenty and Commerce.

The *rue des Carmes* and the *rue St. Jean de Beauvais* are exceedingly interesting to the antiquary, as containing several of the old colleges of the University, now appropriated to other purposes. The largest of these is the *Collège de Lisieux*, the buildings of which still remain entire, and with the chapel, a valuable edifice of the 14th century, are worthy of a visit. It fronts the Marché des Carmes, and is entered at No. 5, rue St. Jean de Beauvais. In the same street was the *Collège de St. Jean de Beauvais* and the *Collège de Presle*, some remains of the latter of which may perhaps be made out. In it Peter Ramus was massacred during the St. Barthélemy. In the rue des Carmes will be found, at No. 23, the *Collège des Lombards*, once the principal Irish college, which, with its chapel of the 17th century, still exists.

In the rue de la Montagne Ste. Geneviève, at No. 37, is the *Collège de la Marche*, now occupied by various families. Nearly opposite to it are the remains of the *Collège* or *Séminaire des Trente-trois*. At the top of the street is the *École Polytechnique*, established in the buildings of the *Collège de Navarre*, of which a fine hall and chapel of the 14th century still remain. (For an account of this institution see page 85.)

In the rue des Amandiers, No. 14, stood the *Collège des Grassins*, the chapel of which is in existence. After again traversing the rues des Carmes and St. Jean de Beauvais, the stranger will find his way into the Place Cambrai; in a court leading out of which, opposite the *Collège de France*, is a very curious square tower of the 13th century, called *La*

*Tour Bichat, or La Tour de St. Jean de Lateran:* it contains a low vaulted apartment on the ground floor, a larger one above, and a third at the top. This tower is all that remains of the house of *Knights Hospitaliers*, established in 1171, at Paris, afterwards known as the *Chevaliers de Malte*. A chapel of the same date is opposite to it.

The COLLÈGE ROYAL DE FRANCE was founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budée, or Budæus. Professorships were founded in it successively by most of the sovereigns of this country, and previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the end of that century drove away the scholars as well as the professors; but Henry IV., at the end of his reign, formed the project of erecting a new college, and had those of Treguier, Léon, and Cambrai, pulled down to make room for it. His intentions, frustrated by his death, were partially carried into effect by Louis XIII.; but were not resumed till 1774, when the college was entirely rebuilt by Chalgrin. It consists of a spacious court, surrounded on three sides by buildings. An arch, crowned by a pediment adorned with sculpture, is the only decoration of the entrance. On the ground floor are the lecture-rooms, which are large and commodious; on the upper floors are the apartments of the professors. Some very extensive additions have been lately made, and extend to the rue St. Jacques, furnishing much additional and splendid accommodation, and increasing the college to nearly double its original size. (For particulars concerning the professors, etc., see page 83.) Strangers are admitted without difficulty.

The visitor, on proceeding into the rue St. Jacques, will find, at No. 115, the *École Normale* (see page 84), the buildings of which are of no architectural interest.

A little higher up in the same street, at No. 123, is the

COLLÈGE ROYAL DE LOUIS LE GRAND.—This was formerly the *Collège de Clermont*, founded in 1560, by Guillaume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jesuits bought it in 1563, and modified the institution according to the spirit of their order. This society being expelled from France in 1594, the college was abandoned, and, when recalled in 1604, they were forbidden to reopen it, or to give instruction. It was not till

1618 that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the 1st of August, 1628, and it was erected after the designs of Augustin Guillain. Louis XIV., who was much attached to the Jesuits, having, on a public occasion, called this college his own, the society immediately gave it the name which it now bears. The Jesuits, suppressed and banished in 1762, being driven for the second time from France in 1763, the members of the Collège de Lisieux removed into this building. In 1792, this college, organised under a new form, received the name of *Collège de l'Égalité*; in 1800, that of *Prytanée Français*; in 1804, that of *Lycée Impérial*; and in 1814, it resumed its former name of *Collège de Louis le Grand*. It contains a large library and a good collection of philosophical instruments. (See page 85.)

Behind this college, in the rue de Rheims, at the corner of the rue des Chollets, is a gateway and building of the time of Francis I., probably forming part of what was once the Collège des Chollets. Further on, in the rue de Rheims, is the *Collège de Ste. Barbe*, a large pile of buildings of no interest to the stranger. (See page 85.)

The visitor will find the

**COLLÈGE DE MONTAIGU** at the corner of the rue des Sept Voies.—This college was founded in 1314, by Aicelin de Montaigne, Archbishop of Rouen; and refounded in 1483 by the Chapter of Notre Dame, who appointed John Standoncht as master, by whom a code of regulations was drawn up for the college. They were noted for their extreme severity, and were supposed by some to have served as a model for those of the Jesuits. Many celebrated men belonged to this college. The buildings are of the 15th century apparently; they are much degraded, and formerly served as a military prison.

The **ÉCOLE DE DROIT** stands in front of the *Panthéon*, and was erected by Soufflot, in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment; and the interior of the building possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. For a list of lectures delivered here, all of which are gratuitous, see page 81. The hours and the subdivisions of the subjects,

which vary, may be learnt on application at the porter's lodge, or may be seen on the printed lists affixed, at the beginning of each academic session, to the doors of the lecture-rooms.

A building of the same style of architecture is to be erected on the opposite side of the Place du Panthéon, and is to serve as the mayory of the arrondissement.

Without stopping to examine the Pantheon, the stranger had better pass on to

The COLLÈGE ROYAL DE HENRI IV., which is established in part of the church and other buildings of the celebrated abbey of Ste. Geneviève. The western side is of the 14th century; the tower is of the 16th, and the front was erected as late as 1825. This institution was called Lycée Napoléon in 1802, and assumed its present name in 1814. The young princes of the reigning family in France have been brought up at this college. (See page 85.) Part of the buildings of the college are occupied by the

BIBLIOTHÈQUE DE STE. GENEVIÈVE, which is placed in a large gallery and several adjacent rooms. When the Cardinal de la Rochefoucauld established in the abbey of Ste. Geneviève, in 1724, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after, the Fathers Fronteau and Lallemand formed a collection of about 10,000 volumes, which was afterwards augmented by Father Dumoulinet, who purchased several collections, including that of the learned Pieresc. In 1710, Letellier, Archbishop of Rheims, bequeathed his rich and valuable collection to the abbey of Ste. Geneviève. The library at present contains about 200,000 printed volumes and 30,000 MSS. Several objects of curiosity will be found in the rooms, and among them a large drawing of the moon. It contains also a series of portraits of the sovereigns of France, from Philippe le Hardi to Louis XV., as well as one of Mary Queen of Scots. It is open daily from 10 to 3 in the morning, and from 6 to 10 in the evening, except on Sundays and festivals, and, during the vacation, from September 1 to October 15.

Immediately opposite to this college is

ST. ÉTIENNE DU MONT, parish church of the 12th arrondissement.—This church was originally a chapel for the vassals of the abbey of Ste. Geneviève, and stood within its walls; but, after the city walls had been extended by Philip Augus-

tus, it was made parochial. The abbot was so jealous of the interference of the Bishop of Paris, that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The original date of the building is said to be 1121; but no vestiges of this early erection are to be found; it was enlarged at the time of its being made parochial in 1222; and a curious square tower and circular turret, detached from and standing behind the church, are probably of that date. It was much enlarged in 1491, and the choir was increased in length in 1517. In 1537, the choir and nave were nearly rebuilt, and, in 1605, some adjoining *charniers*, now used as school-rooms. The first stone of the portal was laid in 1610 by Queen Marguerite de Valois, and a tablet over the church-door remained till the Revolution, bearing an inscription to that effect. In 1624 the upper storey of the tower was built, and the church was finally dedicated, and a new high altar raised in 1626. The oldest portions of the existing edifice are the lower storeys of the tower and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all, except the west front, of the date 1537. The church is cruciform. The eastern end is octagonal, and an aisle, with chapels answering to each arcade, goes round the whole. The tower stands over part of the north aisle of the nave, and small turrets are at the north-west and north-east corners of the church. The western front is a curious specimen of the style of the *Renaissance* struggling with the remnants of the degenerated *Flamboyant*, a remark that will apply to nearly the whole building. The windows still retain wide and unmeaning tracery, while all the mouldings, capitals, and ornaments are of the modern Italian style. The principal architectural peculiarity of the interior is the great height of the aisle as compared with the rest of the building; the vaulting of it is on a level with the imposts supporting the vaulting ribs of the nave and choir. Circular columns with classic capitals form the piers of the nave and choir; and in the vaulting spaces of the lateral walls, over the circular arches springing from the central columns, are small clerestory windows. The aisles on the contrary have lofty clerestory windows, filled for the most part with good stained glass, said to be by Pinaigrier. The tracery of the windows of the north aisle of the choir is peculiarly good. From the middle of each column, all round the church, excepting the large

spaces at the entrance of the transepts, circular arches are thrown from one to the other, supporting a very narrow gallery and balustrade. The choir is separated from the nave by a magnificent and elaborate screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two beautiful spiral staircases of excessive lightness wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles. The balustrades of the staircases are particularly remarkable for their rich scroll work. The vaulting of the cross is ornamented with a pendent key-stone 12 feet deep, supported by iron work in the middle. This church is rich in pictures, and other objects of curiosity. In the first chapel, on entering at the western doorway, to the right hand, is a beautiful Holy Family, probably by the author of a fine picture of a similar subject in the Church of Ste. Marguerite. The next has a curious picture of the Saviour's family, and a good one of the school of Lesueur, representing the Martyrdom of St. Stephen. A Resurrection in the third chapel is to be observed; and, in the 5th, a Crucifixion, with Louis XIII. and St. Louis introduced at the foot of the cross. In this chapel there is a curious entombment of Christ in a group of stone. In the chapel of the *Sacré Cœur* the adoration of it is the subject of a good picture. A fine painting of St. Bernard, and one of the Death of St. Louis, occupy the first chapel in the south aisle of the choir. On the wall, between this chapel and that of Ste. Geneviève, is an epitaph on Racine, written by Boileau, and one to Pascal, who was buried in this church. The last-named chapel contains a tomb, said, by an inscription placed near it, to be the original depository of the body of the Saint. It is, however, by its mouldings, of the 13th century. Over the entrance to this chapel is a large and fine picture, representing, it is said, Anne of Austria accompanied by the Parlement, imploring Ste. Geneviève, who is herself making intercession for the life of Louis XIII. It is said to be by De Troy, and to have been painted soon after 1709. It is, most probably, by Largillière, and represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine of that date. In the northern isle of the choir is the pendant to this picture, one of equal dimensions, by Largillière, painted in 1696, and representing the *Prevôt des Marchands* and

the city officers in full costume, with a great number of spectators, among whom are Largillière himself and the poet Santeuil, praying to Ste. Geneviève. They are said to be both votive pictures, offered by the city of Paris, and are worthy of a careful inspection. In the apsidal aisle of the choir is a fine Martyrdom of St. Stephen, by Lebrun, one of the best productions of that master; and a Preaching of St. Stephen, by Abel de Pujol. Over the high altar will be observed the reliquary of Ste. Geneviève; and from this part of the church the magnificent organ will be seen to great advantage. In two chapels of the north aisle of the choir are pictures of St. François Xavier, and one of Ste. Augustine, with a crown of thorns on her head; and in a chapel of the north aisle of the nave is a good picture of the Guardian Angel, of the school of Mignard. The pulpit of this church should be observed; it is supported by a figure of Sampson, is ornamented with beautifully-carved small statues, and is surmounted by a rich canopy; the whole of which is not of ordinary workmanship. On the festival of Ste. Geneviève pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it on other occasions. Besides Pascal, Tournefort the botanist, Lesueur the painter, P. Perrault, Lemaître, and the Abbé de Sacy, were interred here. This church from the rich effect produced by its architecture, its pictures, and its other ornaments, is one of the most interesting of the capital. The representation of the interior is a favourite subject with the French artists of the present day, and has been admirably represented in the Diorama of M. Daguerre.

The rue de Clovis leads from hence into the rue des Fossés St. Victor. Here, at No. 25, is the

COLLÈGE DES ÉCOSSAIS.—This seminary was at first situated in the rue des Amandiers, but was afterwards established in a new building, finished in 1665, in the rue des Fossés St. Victor. It was originally founded by David, bishop of Moray, in Scotland, in 1325; and again, by James Beatoun, or de Bethune, Archbishop of Glasgow, in 1603. A black marble slab, on the east-side of the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665; and the chapel, which was erected in 1672, is dedicated to the Virgin Mary. This apartment,



which was degraded during the Revolution, is now restored to its original purposes, and contains many monuments of interest to the English visitor. The most remarkable is the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James, Duke of Perth, governor of his son, called James III. and the Old Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St. Germain en Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years; but it is now restored to its original place. In front of it is a slab, over the heart of the Queen; another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteth, of Salmonet, Sir Marian O'Conoly, Dr. Andrew Hay, Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barclay. This and the two other British colleges were suppressed at the Revolution, and the property belonging to them was sequestrated. The government of Napoleon embodied all the colleges of Paris into one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property, which was restored to the Irish college, while that of the Scotch and English colleges was left in the hands of an administrator appointed by the government, and still remains under the controul of the Minister of Public Instruction. The present administrator is the Abbé Férey. The valuable manuscripts of King James II., which, as is mentioned in the inscription on his monument, were confided to this seminary, were unfortunately lost during the Revolution, as it is said; but the library still exists. The house is let to

the master of an institution, but is not of any architectural interest. Over the door is inscribed—*Collège des Écossais*.

Next door to this college is the convent of English Augustin nuns, which was the only religious house in Paris that was not disturbed during the Revolution. It is a plain building, with a small chapel, containing some English tombs. The ladies of this convent are occupied with the education of their young countrywomen.

At No. 37, is a building of the same date and style as the Collège des Écossais, which was formerly a religious house belonging to the Pères de la Doctrine; it is now used as a blanket and mattress manufactory.

Proceeding along the rue de Fourcy, the stranger will arrive at the rue des Irlandais, leading on the left to the

**COLLÈGE DES IRLANDAIS.**—This is a handsome and commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right-wing is the chapel, distinguished by its simple neatness. It was built after the designs of Bellanger, in 1780, and is dedicated to the Virgin, of whom there is a statue over the altar. To the right of the Virgin, on entering the chapel, is placed a picture of St. Patrick, and on the left that of St. Bridget, patroness of the Irish. In a vault beneath repose the ashes of several Irish of distinction. Above the chapel is the library, containing a large collection of works, principally theological. It is said that James II. bequeathed his bowels to this college, but no monument remains to point out the spot where they were deposited. This institution, which has been fully re-established by the French government, consists of a principal and administrator, a prefect of study, a bursar, six professors of the Scriptures, dogmatic theology, moral philosophy, logic, humanity, and medicine, and 100 students. It is devoted to the education of young Irishmen, for the Catholic church of their own country, and sends thither annually about 25 priests. A great number of bursarships belong to this college, which, by the exertions of the principal, Dr. M'Sweeny, and the reputation of its learned professors, is in a very flourishing condition. The dress and rules of the college are much the same as those of the English universities, and the institution itself offers much interest to the British visitor.

Near to the above is the

**COLLÈGE DES ANGLAIS, 22, rue des Postes.**—This seminary

was established under letters-patent granted by Louis XIV., in 1684, which authorised Catholics, who could not be educated for the ministry in England, to live in ecclesiastical community. Their church was dedicated to St. Gregory the Great. This house was suppressed in 1792, and is now rented for secular purposes. The administrator of the estates, which have been restored, is the Abbé Férey.

Adjoining to it, in the same street, is the

SÉMINAIRE DU ST. ESPRIT.—The building was erected in 1769 for a seminary, which was suppressed in 1792, and restored in 1815. It presents nothing remarkable, except a fine bas-relief above the pediment of the church, representing a missionary preaching. (See page 103.)

The stranger may now return to

The PANTHÉON, formerly the church of Ste. Geneviève, which has three times changed its name. Clovis, at the solicitation of his queen and Ste. Geneviève, founded near his palace a church, dedicated to the apostles Peter and Paul. To the church a religious community was afterwards attached, and in process of time the house became a celebrated abbey. Ste. Geneviève was buried, in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. The church of Ste. Geneviève having fallen into ruins, Louis XV. was induced by Mme. de Pompadour to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th September, 1764, the king laid the first stone. The cost of the building was defrayed by a lottery. The portico is composed of 22 fluted Corinthian columns, 60 feet in height, and 6 in diameter, which support a triangular pediment, 120 feet in breadth, by 24 in height. The pediment contains a large composition in sculpture, by David, representing an ideal figure of France, surrounded by, and dispensing honours to, some of the greatest men that have appeared among her sons. On her right hand are Fenelon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are figures representing soldiers of the republican or imperial armies, with an animated figure of Napoleon in front. At the feet of France History and Liberty are seated, inscribing the names of great men, and weaving coronets to reward them. In the extreme corners of the pediment are figures of youths studying to

emulate the virtues of their predecessors. This allegorical representation, although ably executed in its various parts, has been criticised for the stiffness of design that prevails throughout it. The figure of France is 14 feet in height. On the frieze beneath it is the inscription, in gold letters:—

*Aux grands hommes la patrie reconnaissante.*

During the Restoration, the pediment had in its tympanum a radiant cross, and the inscription ran thus:—

*D.O.M. sub invoc. S. Genovefæ. Lud. XV. dicavit. Lud. XVIII. restituit.*

Under the portico are bas-reliefs, representing Genius, Science, Art, Civil Courage, etc. From the centre of the edifice rises the great dome, springing from a circular gallery surrounded by 32 Corinthian columns; above it is a lantern, formerly terminated by a gilded ball and cross, which are to be replaced by an allegorical figure. The total height of the dome is 282 feet, and the number of steps up to the highest gallery of the cupola is 475. The construction of three stone vaultings one over the other, and each independent of the rest, is a curious feature of this edifice, and, from the extreme lightness and elegance with which they are built, cannot fail to attract the attention of the scientific visitor. The plan of the church is a Greek or equilateral cross, the walls of the four members of which are externally perfectly plain, with the exception of their frieze and cornice. Within, a gallery and colonnade are on each side of each of the four members, forming so many naves with aisles. Above the cornice of the colonnade, supported by Corinthian columns, which are fluted, and, with their entablature, are of the richest style of decoration, a gallery and semicircular windows are placed, throwing a strong light into all parts of the building. The length of each nave is 99 feet; the vaulting is richly sculptured, and its height above the pavement is 80 feet. The dome, 62 feet in diameter at the gallery, rising from the centre of the cross, was originally supported within by 12 Corinthian columns; which, from the imperfect manner of their erection, threatened, soon after being finished, to fall and to ruin the whole edifice; they were therefore replaced by solid piles of masonry, the plain surfaces of which are rather incongruous with the rest of the church. On these piers are placed bronze tablets engraved with the names of those who fell in the Revolution of 1830, in gold. The painting of the dome is by

Gros, who received 100,000 fr. for its execution, and was created a baron upon a visit made to the church by Charles X. It is a fine composition, extending over a superficies of 3,256 square feet. Upon the lower part are four groups, united together by figures of angels and other emblems, each of which represents a monarch of France, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of the country. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the four monarchs so designated; and they appear to render homage to Ste. Geneviève, who is descending towards them upon a cloud. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth. A gleam of light at the loftiest point indicates the abode of the Deity. The pendentives of the dome are covered with paintings by Gérard, representing Glory, France, Justice, and Death. During the Revolution, the walls of the interior of the church were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were all removed, and the objects of Catholic worship placed in their stead. The interior is now perfectly empty, without any object or ornament in it except the architectural decorations. Statues of Voltaire and other great men are to be placed here at some future time, and the gallery of the dome with the pendentives is now being painted, to correspond to the vaulting of the dome itself. Underneath the pavement of the church is an immense series of vaults, the entrance to which is at the east end, below what was formerly the choir. Those towards the east are well lighted by windows above the ground, and the vaulted roofs are supported by Tuscan columns. In those under the western nave monuments and funereal urns are arranged after the fashion of the Roman tombs at Pompeii. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound with great force. Within these vaults are deposited the remains of Voltaire and Rousseau, with a fine marble statue of the former, intended for the church above. Among the notabilities buried here are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch admiral, De Winter; Soufflot, the architect of the church; Marshal Lannes, Duke de Montebello, etc. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place here the same year, Marat was buried here; but his remains, as well as

those of Mirabeau, were afterwards *depantheonized* by order of the National Government. The area surrounding the church is at present undergoing much improvement, and whatever remained unfinished in the monument, or required repair, is now executing by able artists and architects, under the orders of government. Two large and magnificent bronze candelabra are placed at the extremity of the rails on the western side; the approach to the eastern end is improved, and the edifice will shortly have all its accessory parts worthy of its own magnificence. The visitor is strongly recommended not only to visit the vaults, but also to ascend the dome; which, from being the most elevated building in the capital, affords a view at once the most extensive and the most remarkable. Strangers are readily admitted on applying at the lodge, and on paying a small gratuity.

The stranger will do well to proceed hence to

ST. JACQUES DU HAUT PAS, 252, rue St. Jacques, second district church of 12th arrondissement.—On the site of this church a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. The present structure was commenced in 1630; the first stone being laid by Gaston of Orleans, brother of Louis XIII. When the choir was built, the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchess de Longueville, and terminated in 1684. The architecture of this church is not remarkable for any peculiar excellence or elegance. The plan is slightly cruciform: the west end, at which the altar is situated, is circular, and a single aisle runs round both the nave and choir. The different dates of the building are easily perceptible in the choir and aisles. The pictures contained in the church are below mediocrity; but in a chapel in the northern aisle of the nave, now used as a parochial school, are four very fine paintings of the fathers of the Latin church, St. Jerome, St. Ambrose, St. Augustin, and St. Gregory. Nothing is known of the history of these paintings, nor of how they came into possession of the church; but they are probably by Moise Valentin. Cassini, the astronomer, was buried here, as well as the learned La Hire Cochin, rector of the parish, and founder of the hospital, etc.

Next door to this church is the

INSTITUTION ROYALE DES SOURDS ET MUETS.—For this institution, France is indebted to the celebrated Abbé de

l'Épée, who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils, whom he succeeded in instructing to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. The Queen, Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who carried the system of instruction to perfection. During the Revolution this institution was transferred to the buildings of the Séminaire de St. Magloire, rue du Faubourg St. Jacques, where it still continues. The number of gratuitous pupils is 80; besides which, 10 are admitted to half-pensions, and 10 to three-quarter pensions. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 15, and must present a certificate from the authorities of his parish, setting forth his birth, baptism, vaccination, that he is really deaf and dumb, and without the means of paying for education. The pupils of both sexes remain in the institution six years, and are taught reading, writing, arithmetic, drawing, engraving, and some trade. The terms for boarders depend upon the circumstances of their parents, but the common standard is 900 fr. a-year. Strangers are admitted to witness the public exercises, which generally take place once a-month, are highly interesting, and extremely well attended.<sup>(1)</sup> Besides the general establishment, there is also a gratuitous day school for children of both sexes. From 90,000 fr. to 100,000 fr. are annually voted by the Chambers for the support of this institution. For tickets of admission, application must be made by letter, post paid, to the Director of this institution at the house itself.

Nearly opposite St. Jacques du Haut Pas is the *Convent of the Dames de la Visitation*, now used by the *Sœurs de St. Michel*. On the same side of the street were the convents of

(1) The days of examination are regularly announced in *GALIGNANT'S MESSENGER*.

the *Ursulines* and the *Feuillantines*; and between the latter and the *Convent of the Val de Grâce* was a house of *English Benedictins*, where part of the remains of James II. was buried, after bequeathing his head, heart, and bowels to the British Colleges.<sup>(1)</sup> It is now used as a school.

In the rue d'Enfer, behind St. Jacques du Haut Pas, will be found the *Couvent des Dames Carmélites*, where Mademoiselle de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*.

The rue d'Enfer will lead to

L'OBSERVATOIRE.—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was considerably advanced, John Dominic de Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted for astronomical observations, that, at his suggestions, several alterations were made, but still there is no part of the old building from which they can be made with accuracy. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two octagonal towers, that give a greater extension to the front. In the north front is a projection of 24 feet, which forms the entrance. The platform which crowns the edifice is 85 feet from the ground. Neither wood nor iron were used in its construction. The whole building is of stone, and all the rooms and staircases are vaulted. The principal part of this edifice being found useless, a low small building has been erected on the east, in which nearly all the observations are made. This structure is so disposed, that the two lateral fronts are parallel, and the two others perpendicular, to the meridian line, which forms its axis, and which is traced on the floor of a large room at the second story. This line, prolonged to the south and the north, extends on one side to Collioure, and the other to Dunkirk. The meridian line, which divides this building into two equal parts, is the point from which French astronomers reckon their longitude; its direction is marked by an obelisk at

(1) Part of the remains of James II. were found some years ago at St. Germain, where he died, and a handsome tomb was erected over them in the church of that place, by the munificence of George IV. It was the fashion in those days to have different places of interment for different parts of the body of distinguished persons.



Montmartre, the distance of which from the Observatory is nearly three English miles and a half. Its prolongation, extending from Dunkirk to Barcelona, served to measure the quarter of the terrestrial meridian, which is calculated to be equal to 5,130,740 toises.<sup>(1)</sup> The line of the southern front of the Observatory corresponds with that of the latitude of Paris, which crosses France parallel to the equator. This line, and the meridian crossing each other at the centre of the southern front of the Observatory, have served for the point of departure of numerous triangles, from which has been projected the general map of France, called *Carte de Cassini* or *de l'Observatoire*, in 182 sheets. Underneath the building are some subterranean chambers, now no longer used, which were originally constructed for making astronomical observations by means of openings through the roof of the edifice, for experiments on gravitation, etc. On the first floor is a telescope 22 feet in length, and 22 inches in diameter, not now used; there is also an achromatic telescope of large dimensions. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. On the second-floor is a spacious room, containing globes, various magnetic instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, at the age of 87 years. Upon the floor of another room is a universal chart, engraved by Chazelles and Sedileau. Upon the roof of this edifice, which is formed of thick stones, is an anemometer, which indicates the direction of the wind, upon a dial placed under the vault of one of the rooms. There are also here two pluviometers, for ascertaining the quantity of rain which falls at Paris in a year. A well-selected library, for the use of the professors and observers, is attached to the establishment, and a fine mural circle was erected by the munificence of the Duke d'Angoulême. The building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument to observe the meridian passage of the sun. The roof of this small building, and of the cupola of the upper platform, open in various parts, by means of simple mechanical arrangements; and observations are made here, every night, when the

(1) The ten-millionth part of this length has been adopted for the *metre*, or standard of long measure in France.

weather permits. The *Bureau des Longitudes* holds its sittings at the Observatory, which is open to strangers every day. Until 1811, the front of the Observatory was in great part hidden by houses and other buildings, which have since been taken down. It is now surrounded by a terrace, according to the original plan of Perrault, and the outer court is enclosed by palisades and two modern pavilions. A wide avenue, planted with trees, extends in a straight line from these pavilions to the railing of the garden of the Luxembourg, and from thence to the walk in front of the centre of the palace.

On the vacant spot between the palisades of the garden and those of the Observatory against the wall to the east, the unfortunate Marshal Ney was shot in December, 1815.

Close by the observatory is the

**HOSPICE DES ENFANS TROUVÉS ET DES ORPHELINS**, 74, rue d'Enfer, which was founded by St. Vincent de Paule, in 1638, and through the exertions of the same benevolent man was improved and augmented at several periods between that time and the year 1648. The establishment was first situated near the Porte St. Victor, and afterwards at Bicêtre; but was removed from the latter place soon after 1648, to the Convent of St. Lazare.—In 1667, on a decree of the Parlement, the managers of the institution erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the *Enfans Trouvés* at the corner of the Parvis Notre Dame. At the Revolution, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, in the rue de la Bourbe, and in the immediate neighbourhood, was appropriated to the same purposes. The latter is now a lying-in hospital, and the former is only appropriated to children. For a child to be received at this hospital it is necessary that a certificate of its abandonment should be produced, signed by a commissary of police. (1) This officer cannot refuse to give such a certificate

(1) Formerly the greatest facilities existed with regard to the admission of children into this hospital, and into similar institutions throughout France; but it was found that this circumstance had produced a bad effect on the national character, and had been made a bad use of. A box, called a *tour*, may still be seen in the wall near the gate of this hospital (and this was also the rule in all French foundling hospitals), which worked on a pivot, and, on a bell being rung, was turned round by the persons inside to receive any child that might be put within it. As soon as the infant was deposited in this box, it was again turned round, and the mother or party depositing the child was never again

on being applied to; but it is his duty to admonish the mother or party abandoning the child, and to procure for them assistance from the hospital fund, in case of their consenting to retain and support the child themselves. Every encouragement is given to persons who give up the idea of abandoned to see it, without formally recognizing it, and withdrawing it from the hospital. No questions of any kind used to be asked on the occasion of the deposit being made; no one was seen, and the whole was conducted as clandestinely as possible. Declarations of the child's name or quality, that used sometimes to be made on paper, and either attached to the infant or delivered at the bureau of the hospital, were carefully kept, and it was always possible to effect the recognition of a child after any lapse of time. These regulations prevented infanticide in a great many cases, but they by no means hindered the frequent recurrence of that crime, and, on the other hand, they acted as a direct encouragement to the production of illegitimate children. Parents, too, although married, used to make use of these institutions as a means of getting rid of their offspring, and these abuses became serious topics of complaint at almost all the councils-general of departments. Another abuse of the institution existed. All children that were not affected by sickness were put out to nurse, either in the capital or the towns where the hospitals existed, but generally in the country, and mothers who had thus abandoned their offspring used to present themselves as nurses at the hospitals, where they ran the chance of receiving their own children back again as public nurslings, or else did so receive them by the indulgent connivance of the administrators; thus they used to receive pay from the state for the support of their children, and kept them at home after having done little more than go through the formality of depositing them in the *tour*. The capital, too, from its central position, used to receive a great number of foundlings from the country, with the support of which the municipality was, therefore, unjustly burthened; and the same circumstances operated very prejudicially in other parts of France. Notwithstanding, too, all the care taken of the infants, the mortality among those brought up by strange nurses is far greater than what usually occurs among infants brought up at home, and thus an indirect species of infanticide was encouraged, under an appearance of charity. The result of these circumstances has been the adoption of a new method of admission, the partial suppression of the *tours*, and improved regulations with regard to the nurses, by which fraud is greatly checked. The new regulations came into force in Paris during the autumn of 1837, and have hitherto been attended with satisfactory results. An increase of infanticides has, however, taken place but which, it is hoped, will not continue, as appears from the following official return of the bodies of foundlings exposed annually at the Morgue, from 1830 to 1838. From September, 1830, to September, 1831, 32; from 1831 to 1832, 16; from 1832 to 1833, 25; from 1833 to 1834, 20; from 1834 to 1835, 17; from 1835 to 1836, 17; from 1836 to 1837, 24; from 1837 to 1838, 40. This gives for the first seven years an average of rather more than 21 bodies of infants per annum; whereas, in 1837-8, a period which corresponds to the new measures adopted for the admission of foundlings, the number has been 40, which is nearly double of the above annual average, and does not include the numbers of those which were sent direct to the cemeteries instead of to the Morgue.

doing their offspring, and consent to support them at home. Of the children received in the hospital, those that are healthy are put out to nurse in the country, those that are sickly are retained at the hospital as long as their health requires it. Nurses from the country, of good character, arrive daily at the hospital in search of employment of this nature, and receive from 8 fr. to 4 fr. a-month for each child, according to its age. They are kept here a few days, and leave after their charges are assigned to them; care being taken at the same time to assign children to nurses living as far as possible from the birth-places of their nurslings. After two years of age, if their health admits of it, they are transferred to the orphan department. It appears, by an official return, that the numbers of children received in the Foundling Hospital of Paris have been as follows since 1830:—

| 1830  | 1831  | 1832  | 1833  | 1834  | 1835  | 1836  | 1837  |
|-------|-------|-------|-------|-------|-------|-------|-------|
| 5,238 | 5,667 | 4,982 | 4,803 | 4,941 | 4,877 | 4,792 | 4,644 |

This last number for 1837 was composed as follows:—Children sent from the Lying-in Hospital, 1,627; from the Prefecture of Police, 26; from the hospitals of Paris, 401; children born in Paris, and deposited with certificates of birth, 1,237; ditto, without certificates, 746; children born out of Paris, and deposited with certificates of birth, 377; ditto, without certificates, 99; children deposited without any documents at all, 131; total, 4,644. Out of this number, 443 are believed to have been legitimate, and 4,201 illegitimate. They were all newly born, with the exception of 149. During 1837, there were also returned to the hospital from the nurses 349 children, and 315 were restored to their mothers. The number of deaths was 1,458, or rather less than 1 in 3; of the children restored to their mothers, the mortality was ascertained to be only 1 in 14. The number of children to be found in the hospital at any given time is generally about 150; but on December 31, 1837, it amounted to only 98. At the same date, the number of children belonging to the institution placed out at nurse in the country, and existing, was 15,719. The total expense of this institution for 1837 was—internal service of the hospital, 129,602 fr. 52 c.; external ditto, 1,532,205 fr. 60 c.: total, 1,661,808 fr. 12 c.—The physician to the institution is Dr. Baron. Surgeons, Drs. Auvity and Thevenot de St. Blaise. The internal arrangements of this hospital are very admirable. The children are first placed

in a general reception-room, called *La Crèche*, where they are visited in the morning by the medical attendants, and assigned to the different infirmaries. These are four in number: for medical cases; for surgical cases; for measles; and for ophthalmic cases. In each of these rooms, as well as in the *Crèche*, cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. A sloping bed is placed in front of the fire, on which the children who require it are laid, and small chairs are ranged in a warm corner, in which children of sufficient age and strength are placed sitting upright during part of the day. The utmost cleanliness prevails, and every thing is conducted with the greatest care and vigilance.

In close connection with this benevolent institution, and within the same buildings, is the *Hospice des Orphelins*, which, till within a short time since, was placed in the faubourg St. Antoine, but was removed hither from objects of economy and better management. It was originally founded in 1669 for orphan girls, but, in 1809, orphan boys were also admitted. Children after two years of age are transferred hither from the *Enfants Trouvés*; other children also, whose parents are dead, or whose parents certify that they have not the means of supporting them, are received here, from the ages of two to fourteen, by order of the Prefect of the Seine. Poor persons falling ill, and being obliged to go to an hospital, may at once send their children here *en dépôt*, until they are themselves cured and able to return to their occupations. They are all educated in reading, writing, and arithmetic, and are placed out in various trades, when the time of their residence is expired. The treatment they experience is one of great care and kindness, and the institution has been very successful in producing useful members of society. The number of children received here from the *Enfants Trouvés*, in 1837, was 132; from other sources of admission, 160; and the number of children returned to the hospice was 313: total admissions, 595. The number of children restored to their parents during the same time was 115; ditto placed out in Paris, 119; ditto in the country, 222; deaths, 35. The total number of children in the hospice on the 31st December, 1837, was 141, and the number of children connected with the institution, placed out in the capital or the country, and existing at the same date, was 914. As soon as children fall ill in

this hospice they are transferred to the *Hôpital des Enfants Malades*. The expenses of this hospice, for 1837, were—internal service, 111,483 fr. ; external service, 111,486fr. ; total, 222,969 fr. The physician attached to this institution is Dr. Kapeler.

Both this and the preceding establishment are under the especial superintendence of the *Sœurs de St. Vincent de Paule*, or *Sœurs de Charité*, and it is impossible to speak in too high terms of the enlightened and unwearying tenderness and benevolence which they display in the exercise of their functions. Great praise is also due to the administrators. Admission is readily granted to strangers desirous of visiting both these institutions, on application at the bureau, and great attention is paid in pointing out all the objects worthy of notice. Humane visitors, however, cannot avoid the impression of painful feelings on witnessing the sufferings of sick children, the existence of most of whom is due to criminal improvidence.

A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 86, rue d'Enfer.—This hospital, founded by the Viscountess de Chateaubriand, in October, 1819, derives its name from the Dauphiness, who became its protectress. The persons received here are sick ecclesiastics, and sick or infirm ladies, natives or foreigners. The house contains 50 beds, 25 for priests, and 25 for ladies ; but the institution being destined for persons who have moved in respectable society, the furniture, linen, food, etc., are greatly superior to what are found in common hospitals. The inmates are attended by the *Sœurs de St. Vincent de Paule*. The infirmary is supported by voluntary contributions, and the sale of chocolate, syrups, etc., of excellent quality.

At the extremity of the rue St. Jacques is the *Barrière d'Arcueil*, or *de St. Jacques*, immediately inside of which the GUILLOTINE is erected whenever it becomes necessary to carry the last sentence of the law into effect. This spot was judiciously selected as being far removed from the busy parts of the capital. This circumstance, added to the early hour at which executions generally take place, tends to diminish the throng that might otherwise be attracted by the melancholy ceremonial; and, together with the feelings of the government, as well as of the nation at large, dissuade the people from indulging in a spirit of cruel curiosity. Persons desirous

of seeing the guillotine, without witnessing an execution, may do so by writing to M. Henri, 31, rue des Marais, faubourg du Temple, stating their wish to that effect, with the day and hour that may suit them. M. Henri will then take care to have them shown the fatal machine, and to have explained its mode of operation. The fee required is 20 fr., but the party may consist of any number of persons.

Outside the Barrière d'Enfer, on the Route d'Orléans, is the MAISON DE RETRAITE, or HOSPICE DE LAROCHEFOUCAULD.—This house, which is now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established by the Frères de la Charité, under the title of *Maison Royale de Santé*, for 12 soldiers, and the same number of ecclesiastics. The buildings were erected after the designs of Antoine, and in 1802 were devoted to their present purpose. Persons who are 60 years of age and upwards pay 200 fr. a-year, and those that are infirm, 250 fr. Infirm persons, of small fortune, upwards of 20 years of age, may treat for admission by paying down a sum according to their age, etc., which gradually rises from 700 fr. to 3,600 fr. The number of beds is 110. The house furnishes food, fire, medicines, etc., and the *Sœurs de Charité* attend this institution, which may be visited by applying to the porter.

Near this place are the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which the Observatory, the Luxembourg, the Odéon, the Val de Grâce, the Panthéon, the rues de la Harpe, de St. Jacques, de Tournon, de Vaugirard, and several other streets, were completely undermined. (1) Some excavations having

(1) The ascertained extent of the quarries under the surface of Paris is 674,800 mètres, or about 200 acres:—viz. under the public roads or streets, 182,859, and under the other parts of the city, 491,950; but it is probable that they extend to a much greater superficies. Judging by variations of the surface, by the fissures which have taken place, and by those which are still occasionally occurring, it may be presumed that these excavations occupy about one-sixth of the sub-surface of the capital. The galleries which have been traced under the public ways are in length upwards of 25,000 mètres; but this is small in proportion to the length of those which are under other parts of the surface. The

taken place, a special commission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds, which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated with M. Lenoir, lieutenant-general of the police. That part of the quarries under the Plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Issoire*, or *Isouard* (from a famous robber, who once infested that neighbourhood), on the old road to Orleans, was purchased, with a piece of ground adjoining; and every preparation was made by sinking a shaft, propping up the cavities, and walling off various portions, for receiving their future contents. The ceremony of consecrating the Catacombs was performed with great solemnity on the 7th of April, 1786, and on the same day the removal from the ce-

quarters under which the principal portion of these quarries lie are the faubourgs St. Marcel, St. Jacques, St. Germain, and Chaillot. The quantity of stone which has been furnished by these quarries for building may be estimated at 11,000,000 cubic mètres; one-fifth of which had probably been cut into rectangular pieces, and the rest used as rough stones. All these collected into one mass would form a cube of upwards of 220 mètres square on each face, and of more than three times the height of the towers of Notre Dame. The quarries within the department of the Seine are 932 in number, producing annually materials worth 9,843,660 fr., and employing 4,015 workmen. These results may be thus divided:—

| No. of Quarries.     | Annual Produce. | No. of Men. |
|----------------------|-----------------|-------------|
| Chalk . . . 5        | 17,400 fr.      | 20          |
| Clay . . . 55        | 180,600         | 100         |
| Building-stone 610   | 3,000,160       | 2,075       |
| Lime-stone . . 17    | 241,500         | 50          |
| Plaster of Paris 161 | 6,081,600       | 1,615       |
| Sand . . . 48        | 163,200         | 225         |
| Mill-stone . . 36    | 159,200         | 30          |
| Total 932            | 9,843,660       | 4,015       |

The value of the produce of these quarries must have been much more considerable in 1824 and 1825, when innumerable buildings were erecting in Paris and the banlieue. The numbers of permissions for opening new quarries for those two years were 194 and 184; while those annulled were 50 and 75. Of the 1,993 workmen annually employed on the left bank of the Seine, there have been 56 killed within the last 12 years; being in the proportion of 1 in 428 per annum. In the quarries on the right bank of the Seine, which employ 2,820 workmen, there have been 38 killed in 9 years; being in the proportion of 1 in 520 per annum. The average of men annually killed of the whole number employed within the department is 1 in 474.



metery began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, and followed by priests, chanting the service of the dead, and when they reached the Catacombs the bones were shot down the shaft. The tombstones, monuments, etc., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious; and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the Revolution; and a guinguette was erected on the spot. The cemeteries of St. Eustache and St. Étienne des Grés having been suppressed in 1787, the bones from them were removed to this general deposit, by order of the government. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought to the Catacombs, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of piling up the bones was commenced under the direction of M. Héricart de Thury. Openings were made to obtain air, channels were formed to carry off the water, steps were constructed from the lower to the upper excavations, pillars erected to support the dangerous parts of the roof, and the skulls and bones built up along the walls. The principal entrance to the Catacombs is near the Barrière d'Enfer: but for some years past admission into them has been strictly interdicted on account of the dangerous state of the roofs of the quarries. A few persons have by great interest been, by the prefect of police, lately allowed to enter; but, in general, the faculty of admission may be said to be impossible to be obtained; we, however, subjoin a brief description of them, in order that an idea may be formed of their contents. The staircase down to the Catacombs consists of 90 steps; at the bottom of which a series of galleries conducts to that of *Port Mahon*, so called from an old soldier, who worked here and amused himself, in his leisure hours, for 5 years, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. At a short distance from this spot are some enormous fragments of stone nicely balanced on a base, hardly exceeding a point, and in this equilibrium they have remained for more than two centuries. About 200 yards further on is the vestibule of the Catacombs. It is of an octagonal form,

On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription:—*Has ultra metas requiescunt beatam spem spectantes*. The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones. This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and in the centre, or in niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. These chapels contain numerous inscriptions; one is called the *Tombeau de la Révolution*, another the *Tombeau des Victimes*, and they contain the bodies of those who perished either in the early period of the Revolution, or in the massacres of the 2d and 3d September. On a large stone pillar is the inscription *Memento, quia pulvis es*; and in another are sentences taken from the work of Thomas à Kempis, “The Imitation of Christ.” Here too, is a fountain, in which some golden fish were put, and in which they lived but did not spawn. The spring was discovered by the workmen; the basin was made for their use, and a subterraneous aqueduct carries off the waters. M. Héricart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription of the words of Christ to the Samaritan woman. A faint mouldering smell is perceived, but not to any unpleasant or dangerous degree. Two cabinets have been formed in the Catacombs by M. Héricart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. The album which is kept at the Catacombs contains a great many effusions of sentiment, a few of devotional feeling, and numerous miserable witticisms and profligate bravados. The calculations differ as to the number of bones collected in this vast charnel-house. It is, however, certain that it contains the remains of at least 3,000,000 of human beings.

Returning from hence the stranger will come to the

HÔPITAL COCHIN, 45, rue du Faubourg St. Jacques.—This

institution was founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780, and its buildings were finished in 1782. It was at first intended by the founder for his own parishioners; but patients, of the same classes as those of the Hôtel Dieu, are now received here from all parts of the capital. The number of beds is 114; and the *Sœurs de Ste. Marthe* attend upon the patients. The total number of patients admitted in 1837 was 2,282, and the average mortality was 1 in 11.2. Physician: Dr. Monod; surgeons: Drs Geudrin and Pavet de Courteille. The hospital may be visited by strangers daily.

In the rue des Capucins, No. 39, Faubourg St. Jacques, is the

**HÔPITAL DES VÉNÉRIENS.**—This establishment was fixed in its present locality in 1784; it contains 350 beds for male adults and for boys above the age of 15. Under that age the latter class of patients are received at the Hôpital de l'Our-sine. All the attendants in this hospital are males. The total number of patients admitted in 1837 was 3,376, and the average mortality was 1 in 203.61. Physician: Dr. Puche; surgeons: Drs. Ricord, Cullérier, and Manec. The clinical lectures of Drs. Ricord and Cullérier are very celebrated, and gratuitous advice and medicines are given to persons at their own houses. Permission to see this hospital is to be obtained on applying to the Director, Dr. Ricord, who pays great attention to strangers. Days of admission: Wednesdays and Saturdays at 9 o'clock.

On crossing the rue du Faubourg St. Jacques, the visitor will find the

**MAISON D'ACCOUCHEMENT, 3, rue de la Bourbe.**—This hospital which occupies the buildings of the Abbey of Port Royal, rendered famous by the Jesuits and Pascal, was devoted to its present purpose in 1814, having been previously mixed up with the establishment of the *Enfants Trouvés*. It contains in all 430 beds, of which 300 are for patients, 25 for children, and 100 for pupils. Any woman in her eighth month of pregnancy, who declares herself to be in distress, is admitted to this hospital without any further question being asked, on condition of her promising to take charge of her child after it is born. They are attended in their confinement by women, or, if need be, by the first surgeons; and, unless their health will not admit of it, are removed from the hos-

pital after the expiration of nine days from their confinement. If, in spite of the promise above-mentioned, a woman refuses to take charge of her child, a commissary of police is sent for, who draws up the necessary declaration, and the child is sent to the Hôpital des Enfants Trouvés. If, on the contrary, a woman takes her child home, she receives a small sum of money, and is furnished with a supply of clothing. Works of different kinds are provided for the women received here. A school for female practitioners in midwifery is attached to this hospital, and the pupils, after a course of one or two years, are examined by a special jury, composed of the professor in chief and the physicians of the hospital, a commissary of the Faculty of Medicine, and a commissary of the Council-general of Hospitals, and are then allowed to practise on receiving a diploma. Some are admitted gratuitously; but they pay in general 600 fr. annually, during the courses. Strangers are not allowed to inspect the hospital without a permission from the director, which is never granted, except to some medical man of eminence. The number of patients received here in 1837 was 5,876, and the average mortality was 1 in 44.5. Physicians, Drs. Moreau and Gérardin; surgeon, M. P. Dubois; chief midwife, Mme. Legrand.

From hence the stranger may proceed to the

HÔPITAL MILITAIRE and CHURCH DU VAL DE GRACE, 277, rue St. Jacques.—The buildings of this hospital belonged to a convent of nuns, who were originally established at the Val Profond, near Bièvre le Chatel, three leagues from Paris; but transferred to the capital, in 1621, by Anne of Austria, consort of Louis XIII. The community were at first lodged in the Hôtel du Petit Bourbon, in the faubourg St Jacques; but a few years after this new establishment the nuns began to build a regular convent, of which the queen laid the first stone in 1624, and contributed about one-half of the expense. The queen, having been married 22 years without issue, made vows in a great number of churches and chapels, and, among others, in that of the Val de Grâce, where she promised to build a church, if her desire to give an heir to the throne should be realised. At length, on the 6th of September, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII., the queen determined to fulfil her vow. On the 1st of April, 1645, Louis XIV. laid the first stone of the church with great pomp. The elder Mansart furnished the

plans, and superintended the execution of the building for some time, but having lost the queen's favour, it was entrusted to Lemer cier, and subsequently to Le Muet and Leduc. The exterior of this edifice does not equal the interior in architectural beauty; the curve of the dome is heavy, and the four campaniles, or little bell-turrets, that stand out from the gallery on which the dome rests, are too close to the body of the building, with which they are not made to harmonize. The west front has two ranges of columns of the Corinthian and Composite orders, each covered with a pediment, and is approached by a flight of large and wide steps. The plan of the church is that of a Latin cross, in the long arm of which, forming the nave, the public used to attend service, and in the shorter arms were chapels for the ladies of the convent. The intersection of the cross is formed in a circle, from whence four lofty arches open into the arms, and small chapels or passages into the intermediate spaces. Above rises the first domical vaulting, and from this springs the lofty gallery surmounted by the second dome and cupola. The western arm of the cross, or nave, has an aisle on each side, in which altars were formerly placed. The decorations of this, as well as the other arms, and the circular part in the middle of the church, are Corinthian, the capitals of the pilasters and all the ornaments being sculptured with great boldness and delicacy. In the spandrels of the arches of the naves are large figures representing the Christian virtues, and the circular vaulting of its roof is covered with richly-decorated compartments, filled with figures of saints. The pendentives of the lower dome contain circular compartments, in which are placed fine *alti-rilievi* of the four evangelists. The pilasters of the gallery supporting the second dome are of the Composite order, and the vault of the dome itself is painted on stone by Mignard, forming one of the finest frescos in France. Around the frieze below the gallery is an inscription in golden letters, commemorating the building of the church by Anne of Austria. The high altar is surmounted by a magnificent canopy, supported by six spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels placed on the entablature of the columns hold censers, and from palm-branches resting on the same entablature are suspended small angels, with scrolls bearing inscriptions. The whole is terminated by a globe and cross. In front of the altar, and

in the centre of the intersection of the cross, the letters A. L. are inlaid in the pavement, which here, as well as throughout the whole of the edifice, is formed of the most precious marbles, without the mixture of any ordinary stone. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, which is a beautiful piece of architecture, a crimson curtain screened the superiors of the convent from the view of the congregation. In the northern arm of the cross is the entrance to a vault where the superiors were buried, on marble shelves. The nuns were buried underneath the nave, in a vault, the entrance to which is near the western door. A small confessional, with a strong iron grating, opens into the church near the high altar, from one of the passages behind. The foundress bequeathed her heart to this church, and the custom prevailed for some time after of sending hither the hearts of all the deceased members of the royal family. They were encased in silver, and deposited in the chapel of St. Anne. Under Napoleon the convent was converted into a military hospital, but the church, which was a general dépôt for the effects of hospitals of the same nature, fortunately escaped without damage from the fury of the Revolutionists. In 1826 it was repaired, and restored to divine worship. The stranger cannot fail to be interested in the historical associations of the place, which was the favourite convent of the nobility of France, and at the extraordinary sumptuousness of the decorations of the church. The hospital, which contains about 1,000 beds, may be visited daily, from 11 to 3, on demanding permission at the bureau. The church is open every day, and the vaults, etc., are shown by a military attendant.

On passing into the rue de l'Arbalète, the visitor will find, at No. 13, the

**ÉCOLE DE PHARMACIE.**—This school occupies the site of an ancient convent, called Hôpital de l'Oursine; the new buildings, which are plain but commodious, have been erected very lately. The first botanical garden that existed in France was formed in the grounds of this convent in 1580, on the model of that of Padua. Strangers may visit this establishment every day except Sunday. (See page 87.)

The visitor will find, in the rue Mouffetard, the church of **ST. MÉDARD**, third district church of 12th arrondissement. —It was the parish church of the village of St. Médard as

early as the 12th century, and was dependent on the abbey of Ste. Geneviève. The nave and aisles are of the end of the 15th century: the choir and aisles are of the dates 1561, 1586, when many repairs and additions were made to the church. The tower, which has a picturesque spire, is probably as old as the nave. In 1685 and 1784 the church was embellished, in the language of the time, and the barbarisms of its choir and chapels were then added. Some curious adaptations of Corinthian capitals, belonging to the former of these dates, may be remarked in the north aisle of the choir. The only pictures worthy of notice which it contains are a copy of a Dead Christ, by Vandyke, in the chapel of the Crucifixion; and a charming picture of Ste. Geneviève, by Watteau, in the chapel of that saint. The material deficiencies of this church are compensated by some curious historical events connected with it. In 1561, a violent attack was made on it by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation in the church were killed, and much damage was done to the altars and windows. In 1727, the Abbé Paris was buried in the cemetery of this church, and in 1730 the convulsions at his tomb began, which gave rise to the sect of the Convulsionists. All the lamentable displays of religious extravagance caused by this sect took place in this church; and the scandal occasioned by the scenes that occurred was only suppressed by closing the cemetery in 1732. The celebrated advocate Patru, the French Quintilian, and Nicole, the moralist, were buried here.

In the rue de l'Oursine, No. 15, is the

HÔPITAL DES VÉNÉRIENNES (Females), placed in the buildings of an ancient convent of nuns. It contains from 250 to 300 beds; and is exceedingly well regulated in all its internal arrangements. The number of patients admitted in 1837 was 1872, and the average mortality was 1 in 50.5. Physician, Dr. Gibert; surgeon, Dr. Robert. Strangers are admitted on application at the bureau.

At the corner of the rue Censier is the *Fontaine de Bacchus*, so called from a figure placed in a circular aperture, holding a goat-skin, and offering water to the inhabitants of the faubourg St. Marceau, who, for the most part, are friends to a stronger beverage.

The visitor now crosses the small stream of the Bièvre (see *Introduction*, p. 44), the muddy and unwholesome waters<sup>o</sup>

which are of great value to the numerous tanners and dyers, who have established themselves along its course from time immemorial. The bed of this river is to be entirely lined with masonry, and the supply of water so regulated that a stronger current may be produced, and all impurities removed.

On turning into the rue du Fer à Moulin, the stranger will find a large open space, on the southern side of which is the

**MAISON SCIPION.**—Under the reign of Henry III., a rich Italian gentleman, named Scipion Sardini, built an hotel on this spot, which was purchased, in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, baking-office, etc. It now forms a general bake-house for all the hospitals, the hospices, the Quinze-Vingts, and the Deaf and Dumb Asylum. Strangers are allowed to visit this immense establishment.

Immediately opposite to this house, at the corner of the rue du Fer, and the rue des Fossés St. Marcel, is the

**AMPHITHEATRE OF ANATOMY**, a set of new anatomical schools, built on the site of the ancient cemetery of Clamart, which has long been disused as a place of burial. These schools, consisting of well-ventilated galleries, one story high, lighted by sky-lights, are on a very extensive and commodious scale; and bodies are removed here from the hospitals for the instruction of the medical students. (See page 110.)

Eastward of this is the

**CIMETIÈRE DE STE. CATHERINE**, in the rue des Francs Bourgeois St. Marcel.—It has been closed since 1815, and the only interesting monument is that erected to General Pichegru, interred here in 1804, who, as the reader will recollect, was implicated in a conspiracy against the life of Napoleon.

**MANUFACTURE ROYALE DES Gobelins (TAPESTRY AND CARPET MANUFACTORY)**, 270, rue Mouffetard.—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that small river being favourable to the process of dyeing. One of them, Jean Gobel, who lived in 1450, amassed considerable wealth, and possessed much property upon the banks of that river. His descendants continued to labour with success; but having become very rich, they renounced the profession of dyers, and filled various offices in the state. To the Gobelin family succeeded Messrs. Canaye, who did not confine themselves to the dyeing of wool, but began to manufacture tapestry, which



until that period had been confined to Flanders. About 1655 they were succeeded by a Dutchman named Glucq, and a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to form it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. (1) The work-rooms are six in number, and contain pieces of tapestry in different states of forwardness. The work is called the *haute lisse*, because the warp is vertical and the workman has his frame before him. Being placed behind the canvas on which he is employed, his back is turned towards the model, to which he occasionally refers, in order to compare the colour of his yarn with that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, the ends of the woollen and silken threads, woven in with small spindles, are brought back to his hand by the workman, and all cuttings and fastenings on and off are performed behind the piece of work. Hence the necessity of his working on the wrong side. All the finest tints and the boldest touches of a Rubens are here daily imitated with admirable fidelity, and the effect of a picture so copied is equal to that of an oil painting, without the disadvantage of varnish. The apparatus for straining and elevating or lowering the frames is ingenious and well constructed. It requires occasionally the labour of from two to six years to finish a single piece of tapestry, the cost of which often amounts to 18,000 fr., and even at this rate the workmen, who are about 120 in number, are very inadequately paid. The productions of this manufactory, which is supported by the government, are chiefly destined for the royal palaces, or for presents made by the king; those not intended for these purposes are allowed to be sold. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite number of shades, mostly unknown in trade, are dyed for the tapestry. There is also a drawing-school; and an annual course of lectures is delivered in October, November, and December, upon chemistry as applicable to dyeing. To this establishment has been annexed the cele-

(1) Lebrun painted his famous battles of Alexander the Great as models for this manufactory.

brated carpet-manufactory, which was created a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops, originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was joined to the Gobelins. The pieces manufactured here are placed perpendicularly, like the tapestry *de haute lisse*; but with this difference, that in the latter the workman is placed on the *wrong* side, whilst in the former he has before him the *right*. Here, since a downy surface is sought to be produced, the workman, in weaving, brings out the loops and ends of woollen yarn towards his hand, and all the cutting, etc., takes place on the right side of the piece of work. The workman consequently requires to be placed on that side where he has to cut. The carpets thus manufactured are far superior to those of Persia in the evenness of their surface, the fineness, and, at the same time, the strength of their workmanship. Their colours and designs are inimitable. It is impossible to set any price upon them, as none are allowed to be sold; and there are carpets of which the manufacturing cost 150,000 fr. The largest carpet ever made is probably that manufactured at La Savonnerie, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1,300 feet. In one of the rooms of this establishment there is a collection of some of the finest productions of the establishment. The closeness with which the pictures of Rubens can be reproduced will here principally strike the visitor's attention. For admission foreigners have only to present their passports: the days are Wednesdays and Saturdays, from 1 to 3 in winter, and from 2 to 4 in summer.

In the rue des Trois Couronnes, leading to the south from the rue Mouffetard, at the corner of the rue des Marmouzets, is a house called the *Maison de St. Louis*, or *Maison de la Reine Blanche*. It is of the 15th century, and may have belonged to a Dowager Queen, or *Reine Blanche*, of France, but, from the difference of date, can never have been erected or inhabited by St. Louis. The gateway, and a very elegant porch within, are in good preservation. The cellars are said to be exceedingly extensive. In the rue des Gobelins two houses of the same date are also to be seen.

From hence the visitor may proceed to the *Barrière d'Italie*, by which the road to Fontainebleau and the south-east of France passes. Near to this is the *Abattoir de Villejuif*, so called from a small village without the walls of the town. In plan and appearance this slaughter-house is a counterpart of the other buildings appropriated to the same purpose.

Northward along the Boulevard de l'Hôpital is the

**MARCHÉ AUX CHEVAUX.**—This market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and was transferred hither, in 1642. In 1818 it was planted, and the ground arranged so as to form avenues for exercising the horses. In the middle are two plain fountains surmounted by lamps; at the sides of the avenues are stalls for separating the horses; and on one side is what is called an *essai*, formed of an artificial hill in a semicircular form, rising like an amphitheatre, above the level of the avenues, for the purpose of trying the strength and skill of draught-horses previous to purchase. The animal is put to the proof by the wheel or wheels of a cart being clogged, and men pulling it behind to render it difficult to be dragged. The market is held on Wednesdays and Saturdays, from one till four o'clock in winter, and from one till dusk in the summer. Horses for ordinary purposes are principally sold here; those of a finer description are not readily purchased. Mules and asses are also sold here. The purchaser should be on his guard, since roguery in horse-flesh is here the order of the day. The police regulations tend to diminish this evil as much as possible.

On the same spot is held the *Marché aux Chiens*, or dog-market, every Sunday from twelve till two.

On the eastern side of this Boulevard is the

**HOSPICE DE LA VIEILLESSE, or LA SALPÊTRIÈRE.**—At the beginning of the reign of Louis XIV., the civil war had drawn an immense number of beggars to Paris; and in 1656 the establishment of a general hospital for their confinement was ordained. Extensive buildings, previously occupied as a saltpetre-manufactory, were granted for that purpose, and M. Bruant was charged to make the necessary alterations. The Hôpital de la Salpêtrière is 1,680 feet in length, and 1,164 in breadth; its superficies are 108,640 square yards; and all its arrangements are on a grand scale. The principal front to the north-west is above 600 feet in length, and is

situated at the bottom of a court which serves for a promenade. In the centre of it is a vestibule leading to the church, a large and heavy building, not devoid of a certain air of grandeur from its immense size. Four naves, forming the arms of a cross, meet in a large circular space covered with a dome, into which, between the naves themselves, four large chapels also open. The naves are each 60 feet long, and the diameter of the circular part is the same. The buildings of the hospital are not remarkable for any thing except their vast size. In 1662, from 9,000 to 10,000 paupers were admitted here. It is now exclusively appropriated to the reception of women, who are divided into five classes, viz:—1, Reposans, or aged servants of the hospitals; 2, infirm, or 80 years of age; 3, those 70 years of age, or inflicted with incurable wounds; 4, the indigent; 5, epileptic persons and lunatics. The total number of inmates is upwards of 5,000, including 1,251 lunatics, 330 epileptic persons, and 400 attendants. The lunatics, of whom there are about three fifths dangerously mad, and the rest not so heavily afflicted, are kept in separate infirmaries, and are treated with the greatest care and attention. The latter are allowed to amuse themselves in the occupations they choose, especially in gardening, and many recoveries of reason are known to take place. There is a small market within the walls of this establishment, where prices are regulated by the administration of the hospital. The kitchen, laundry, pharmacy, etc., are all on a most extensive scale, and a visit to this hospital cannot but be highly interesting and gratifying to every lover of humanity. Strangers are readily admitted on applying with passport at the porter's lodge.

On the quay eastward of this hospital, at No. 55, is the *Dépôt des Laines et Lavoir Public*, an establishment for the dressing of wool, a sale of which takes place here daily.

Returning westward along the river, the visitor comes to

The PONT D'AUSTERLITZ, which was begun in 1801, and finished in 1807, by Beaupré and Lamandé. It is exceedingly light and elegant in appearance; and received the name of Austerlitz, in memory of the victory gained by the French, December 2, 1805, over the Russians and Austrians. Upon the second entrance of the allied armies, the name was changed to *Pont du Roi*, and since to *Pont du Jardin des Plantes*. Its length between the abutments is 400 feet, and its breadth 37; the piles and abutments are of stone founded.

upon piles, and its five arches are of cast iron. It cost three millions of francs, and was the second bridge of iron constructed in Paris. A toll is paid on it by vehicles and passengers.

The visitor has now arrived at the

MUSÉE D'HISTOIRE NATURELLE, in the JARDIN DES PLANTES. —At the solicitation of Herouard, his chief physician, and Guy de la Brosse, physician in ordinary, Louis XIII. founded the Jardin des Plantes, in 1625; but the edict did not appear till May 1635. Several distinguished men, among whom may be reckoned Guy de la Brosse, Duverney, Tournefort, Vailant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previous to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself with perseverance to the interest of the garden; and before his death, in 1788, the names of Daubenton, Antony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. At the Revolution, the universities, the faculties of medicine, law, etc. being suppressed, there was a chance that the King's Garden would be involved in the general proscription; but as it was considered national property, and visitors of all classes were equally well received, and as the people believed the garden to be destined for the culture of medicinal plants, and the laboratory of chemistry to be a manufactory of saltpetre, it was respected. During the reign of terror, and up to the time of Napoleon, the institution continued to be greatly neglected and abused for want of funds. But on his arriving at the head of affairs a new impulse was given to this establishment, and the only temporary check which it received was in 1814 and 1815, when there was reason to fear that the foreign troops who occupied Paris would destroy the garden: by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope; and many objects of natural history and books belonging to emigrants were restored. Since that time, however, the support of this museum has been munificently provided for by the state; large funds are annually voted for the professors

and pupils of the institution, and its condition was never so flourishing as at the present moment. (See page 83.) It is under the control of the Minister of the Interior; and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which are scientifically arranged collections belonging to the three kingdoms of nature; 3d, a gallery of comparative anatomy; 4th, a gallery of botany; 5th, a ménagerie of living animals; 6th, a library of natural history; and 7th, an amphitheatre, with laboratories, etc., for public lectures on every branch of science connected with natural history. The lectures, which are all public and gratuitous, commence in April and last till the end of Autumn, two or three courses being carried on together, and the professors succeeding each other. The days and hours of admission are to be learnt from the notices posted on the doors of the amphitheatre, or at the bureau of the establishment, where information upon all points connected with the Jardin des Plantes is at all times readily given.

*Garden.*—Upon arriving at the gate by the quay, the cabinet of natural history is seen at the opposite extremity of the garden. On the right and left are two fine avenues of lime trees; and beyond these, on the right, the ménagerie, extending to the rue Cuvier; on the left are groves of forest-trees, bordering the rue de Buffon. In front are the beds of small plants; the nurseries, etc. that extend the whole length of the garden. The beds contain medicinal indigenous and exotic plants, perennial plants, plants for domestic uses, and flowers. A sunk bed, inclosed by an iron railing, presents in the summer a splendid display of roses, lilacs, fontanesias, etc. The nursery is surrounded by an iron railing, and beyond it are two beds inclosed with a trellis, devoted to the multiplication and naturalization of such foreign perennial plants as pass the winter without shelter in our climate. To the right are the large inclosures forming the botanical garden properly so called, and forming part of what is called the school of botany. On the left hand, to the east of the avenue, are plantations of forest-trees and shrubs that pass the winter in this climate. Here too is established a café for the accommodation of visitors. At the south-eastern part of the garden will be perceived, parallel to the avenue of that side, the new geological, mineralogical, and botanical gallery. On the right, and to the west of the avenue on that side, are inclosures of

fruit-trees, and hot beds; while on the rising ground at the south-western end of the avenue is a magnificent series of conservatories built of iron, with an extraordinary extent of glass, arranged in the most scientific manner. They are warmed with hot water, and are sufficiently large to receive the tall plants of tropical countries and of the Australian islands. Between the conservatories is a path conducting to two hills. One called the labyrinth, from its numerous intricate paths, is of a conical shape. On the ascent is a cedar of Lebanon, the first seen in France, which Collinson, a wealthy English physician, presented to the garden in 1734. From this elevated spot a view extends over the garden, the greater part of Paris, and the distant landscape in the directions of Montmartre, Vincennes, and Sceaux. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a complete nursery of fir-trees, nearly all the known species of which are planted upon its sides. At the foot of this hill is a spacious enclosure, in front of the amphitheatre, with the botanical gallery, the residence of the administrators and some professors, and a gate leading into the rue de Seine, on the left. The enclosure is used for the exposure, during fine weather, of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which have passed the winter in the green-house. The amphitheatre will hold 1,200 persons, and the various courses of lectures are annually attended by about 1,800 students. At the door of the amphitheatre are placed in the summer two Sicilian palms, 25 feet in height, which were presented to Louis XIV. The total number of species of plants cultivated in the botanical department of this establishment is upwards of 12,000. Near the amphitheatre is the entrance of the

*Ménagerie*.—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences prevailed on him to establish a ménagerie in the park. This ménagerie continued to be enriched under the reigns of Louis XV. and XVI., but at the revolution the animals were neglected, and several of them perished for want of food. Those which remained were removed to the Museum in 1794. Some were placed in temporary buildings, others in the groves, and the plan of a ménagerie was immediately laid out; but it was only by degrees

that the necessary ground was obtained, and the enclosure did not attain its present extent till a few years ago. The space appropriated to tame animals is divided into numerous parks or enclosures. These parks, round which the public can walk, are subdivided into converging compartments, each terminated by one side of a central building, into which the animals retire at will in the day-time, and are shut up during the night. At the extremity of these parks, and near the river, is the building for wild beasts. The dens, 24 in number, are sufficiently large for the animals to gambol and show themselves with advantage to the public, who are separated from them by a space of four feet and a strong iron railing. The collection of wild animals includes lions, varieties of the bear, tigers, leopards, hyænas, wolves, etc. Among the parks appropriated to the tamer animals is one called the *ro-lunda*, from a large building erected in the middle. Here are an elephant, a giraffe, a North American bison, etc. The other parks contain a great variety of the deer and antelope species; numerous individuals of the various tribes of goats and sheep from Asia, Corsica, etc.; camels, zebras, and their related species; ostriches, cassowaries, and a large collection of water-birds. The pheasant-house contains numerous varieties of that tribe of birds: it is a pretty semicircular building, and is divided into ample and airy cages. The *volerie* is destined for the birds of prey, and possesses a very large and valuable series of the eagle and vulture tribes, among which those of Egypt and South America will be particularly noticed. The monkeys are kept in a stone building of much elegance, with a large circular space in front covered with iron wire, where they have ample room for exercise and their amusing gambols. They form a very large family, comprising a great proportion of all the species at present known. Between the parks and the botanical garden are three deep paved courts with cells, where bears afford much amusement to the public. The ménagerie having successively possessed a great number of foreign animals, which have been dissected, has given rise to most important researches in comparative anatomy. It has enriched the collections with many new species, and has enabled the zoologist to study the instinct and habits of animals, the influence of confinement, etc., in great perfection. A large addition to the west has lately been made to the space allotted for the



ménagerie, and this part of the establishment may be expected to receive considerable further development.

*Cabinet of Zoology.*—The building which bears the name of Cabinet or Gallery of Zoology is 390 feet in length. It fronts the north on the side of the garden, from which it is separated by a court and an iron railing, is three storeys in height, and is very plain in the style of its architecture. Considerable additions are going to be made to this part of the establishment. A building parallel and similar to the main one is to be erected between it and the garden, and others at the sides are to be added, so as to form a closed oblong court. The collections of zoology will then be all rearranged in them, and so great are the riches of the museum in this respect, that even the increased accommodation thus afforded is already anticipated to be far from sufficient.(1)—

*Collection of Mammalia:* Ascending to the upper storey of the Cabinet, we enter the rooms which contain the zoological collections, arranged according to the system of Baron Cuvier. The number of mammalia amounts to upwards of 1,500 individuals, belonging to more than 500 species. The 1st room contains the family of monkeys, including several species of the ouran-outang; the apes,—numerous species of small monkeys, the lemurs, etc. Passing into the 2d room, we see the different species of bats, bears, long-nosed coatis, the badgers, the glutton, the European and American otters, varieties of dogs, and species of wolves, foxes, hyænas, seals, the Arctic walrus, armadillos, and ant-eaters; the orycteropus, or ground-hog; the American tapir; the ornithorynchus, the cat genus, comprehending lions, tigers, leopards, etc. The 3d room contains species of the mangouste, the ichneumon; the didelphis, or animals with a pouch, comprehending opossums, kangaroos, etc.; the rodentia, to the number of 100 species; those most worthy of attention are the beaver, the hamster, the chinchilla, etc.; species of squirrels; the porcupines; and numerous species of hares and rabbits. The last case of this room is filled by sloths. After having passed through the gallery where the birds are placed, we enter the room which contains the order ruminantia. In the middle

(1) There is no published catalogue of the different collections contained in this institution; the name, however, of each individual specimen is written against it, so that the visitor is never at a loss to know what the object is that he may be looking at.

are the auroch, the camel, the elk, the lama, the musk-deer, and numerous species of the genus *cervus*; the Barbary antelope, the steinbock, the griesbock, and many specimens of the same family; several varieties of the goat, among which is the ibex; and various races of sheep. A considerable number of the larger animals have been placed in a gallery on the ground-floor, through which the visitor passes on leaving the museum by the extremity opposite to that where the principal staircase is situated. Here are horses, elephants, rhinoceroses, hippopotami, etc.—*Collection of Birds*: On leaving the gallery of ruminating animals, we re-enter that of birds. The collection comprehends upwards of 6,000 individuals belonging to more than 2,300 different species. Almost all are in a perfect state of preservation, and there is not so numerous a collection existing anywhere else. To the left, on entering, we see the vulture genus; the numerous species of *falco*, which comprehend the eagles of different countries, falcons, hawks, buzzards, etc. Next come a considerable number of nocturnal birds of prey, comprising the owl tribe; the numerous family of parrots, cockatoos, and perroquets. We then see the toucans, wrynecks, and woodpeckers; the cuckoos; the numerous family of the shrikes, of which there are some remarkably beautiful foreign species; the breves from India; the ant-thrushes from America; the merlins; the philedons; the motacillæ, including finches, wrens, etc. Next come the drongos, the chatterers; the numerous family of the fly-catchers; the tanagers of America; the manakins from the equinoctial forests of America; the titmice, and the goat-suckers; the numerous genus of the swallows, the larks, the starlings, etc. Farther on are the buntings, linnets, widow-birds, birds of Paradise, jays, species of pies and crows, hoopoes, creepers, and humming-birds. We then meet with the king-fishers and horn-bills; the numerous varieties of the domestic pigeon and the cognate species; peacocks, turkeys, the hoccas, from the warm countries of America; different races of domestic fowls, and several wild species from India; the pheasant genus; the family of the grouse; ostriches, cassowaries, bustards, plovers, lapwings, and the ibis, worshipped by the Egyptians. We then see woodcocks; ruffs; reeves; the crane genus; the agawi, or trumpeter of South America; storks; flamingoes; the sultans, remarkable for the beauty of their plumage; the petrels; the

gull family, etc.; the pelicans; the frigate-birds; the tropic-birds, and the numerous tribes of the *mergus* order, including every variety of swans, geese, etc., from all parts of the world. The collection of birds is one of the most complete in existence; and the spectacle which they afford is one of the most beautiful and interesting in the museum. On the walls of the staircase, which leads to the two rooms below, are expanded the skins of serpents of the *boa* genus. In these rooms are placed the collection of reptiles, unquestionably the richest in the world. It consists of 1,800 individuals, belonging to more than 500 species, divided into four orders—namely, chelonians, or tortoises; saurians, which comprehend the crocodiles, lizards, etc.; ophidians, or serpents; and batracians, to which the toads, the frogs, etc., are referred. Of the first three orders there are some too large to be placed in the cases, and they have therefore been suspended from the ceiling or the wall. Among these should be noticed the leather-tortoise of the Mediterranean; the caretta, which furnishes the tortoise-shell employed in the arts; the greatemyd from Cayenne; the soft tortoise of the Nile; the crocodile of the Nile; the bicarinated crocodile from India; the caiman; the ouaran of the Nile; the iguana of South America; rattlesnakes; vipers, etc. Round the room are a great number of species of the tortoise family; lizards; the iguanas, the geckos, the cameleons, the slow-worms, and almost every kind of snakes of different countries; the horned viper, the green and brown frog, the bull-frog, the Cayenne frog, the tree frog, the rush toad, the toad of Surinam, the salamander, the axolotl of Mexico, the anguine siren, the eel-shaped siren, etc. Most of the reptiles are preserved in spirits of wine.—*Collection of Fishes*: This collection comprehends about 5,000 individuals belonging to more than 2,500 species: of each species it generally possesses one preserved in spirits of wine, but the dried fish have been varnished. In the cases we meet with the shark, dog-fish, and other species of the shark tribe; the torpedos; the chimæra, the sturgeon, the sea-porcupine, the sun-fish, the salmon, the trout, the piraya of South America, the herring, the sprat, the anchovy, the king-fish of the Carribee Islands, the sabre-fish, the bony scaled pike, the flying-fish, the gonorhyncus, the loche, the anableps, the family of the cyprini, the family of the siluroideæ, the family of the discolobi; the eel, the electrical gymnotus, the rain-

bow-fish, and other species of the labrus; the parrot-fish; the family of the sparoidæ; the family of the perch, some of which are very curious; the tunny, the pilot, the dolphin, etc.—*Collection of articulated animals without vertebræ*: This collection consists of about 25,000 species, and is divided into five classes—namely, the crustaceæ, the arachnides, the insects, the annelides, and the worms. On entering the gallery of the birds by the small staircase, we must turn to the right to reach the saloon of the carnivorous quadrupeds. The crustaceous animals are placed vertically in the upper part of the cases, which stand in the middle of the room. Those which were too large to enter the frames are placed in glazed boxes on the cornices of the cases which contain the carnivorous animals. Among them are a series of lobsters, crawfish, and crabs. In the cases in the middle of the room are crabs of various species, scorpions, spiders, beetles, in all their varieties; flies of all kinds; piscatoria; the family of the malदानæ, and intestinal worms.—*Collection of inarticulated animals without vertebræ*: This class comprehends the shells, the echini, and the polypi. The mollusca form two divisions: univalves, and bivalves. The first division consists of aquatic and terrestrial; but all those of the second are aquatic. Among those most entitled to notice are the nautilus, the ammonite, the belemnite, the cypræa, the music-shell, the razor-shell, the tridachna, etc. Besides these, the conchologist will find an almost infinite number of others remarkable for their form or colours. Next to the shells are the tuniciers, marine animals without heads, and not symmetrical. Then come the radiaria, including the star-fish, the Medusa's heads, etc. Of this collection, as well as that of the polypi, the number of specimens is extremely great. Of the tubipores, madripores, millepores, corallines, and sponges, the variety is very complete. The total number of specimens of the animal kingdom is estimated at upwards of 150,000.

*Cabinet of Comparative Anatomy*.—For this collection, incomparably the richest in existence, the museum is indebted to the unwearied exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. It is kept in a building to the west of the garden between the Amphitheatre and the Menagerie, and fills fifteen rooms. The 1st, on the ground-floor, contains skeletons of the horse, the zebra, and the ass tribe, the wild boar, tapirs,

rhinoceroses, etc. In the next room are skeletons of the elephant family, the cameleopard, the bear, lions, hyænas, and wolves, with many varieties of the dog species. There are various sea animals, among which is a sea-cow, brought from the Polar regions by Captain Parry. In the middle of the room are three whales from the Cape. To the left of this large gallery, and parallel with it, are three others filled with skeletons of ruminating quadrupeds. In the 1st, are those of the buffalo, the ox, sheep, goat, and antelope; in the 2d, those of the stag tribe, including the elk, etc.; and in the 3d, those of the dromedary, lama, camel, and vicunna. By retracing our steps and crossing the gallery containing the whales, we enter a room occupied by human skeletons of different ages and nations: including those of some persons celebrated either for size or deformity, such as Bebe, the King of Poland's dwarf, the Hottentot Venus, etc. A series of fœtal skeletons shows the growth from the first month of conception to the birth. On the shelves we see on one side human skulls, from one day old to a hundred years; and on the other, skulls remarkable for their conformation, most of them brought from the Catacombs. On tables in the middle of the room are several heads of the elephant from Asia. From the walls of the staircase leading to the first floor are suspended many heads of the horse, the stag, the dolphin, the hippopotamus, and several species of the ox tribe. The first room above stairs is devoted to a series of entire heads of vertebrated animals, a great number of those of the human species, Europeans, Tartars, Chinese, New Zealanders, Negroes, Hottentots, and several American nations; all the monkeys, and various heads of the carnivorous animals, and of elephants, buffaloes, etc. Near them is the skull, found in an Egyptian tomb, of the *bos apis*. The 2d room on the same floor contains, on the right, heads of birds, fishes, and reptiles. The remainder of this room, as well as two smaller ones at the bottom of the staircase, are occupied with separate bones for the purpose of study. In glass cases are placed all the bones of which the head is composed; and the visitor will be astonished at the prodigious number of bones that form the head of a fish. In some of the adjoining rooms are series of all the large bones and the vertebræ of different animals. In the 3d room are skeletons of the small quadrupeds. Above the cases are affixed to the wall the horns of the ruminantia;

and on both tables are methodically arranged a complete series of teeth from man to the horse. In the fourth room we see the skeletons of birds. The last two cases contain the tortoises. The series of teeth, beginning with those of the horse, and terminating with those of fishes, is here continued in small boxes placed on the tables. The skeletons of the reptiles, such as lizards, serpents, toads, and a great number of species of fish, occupy the cases in the 5th room. On the top of the cases are skeletons of the boa constrictor, a shark, and a sword-fish; and jaws of several species of sharks, the ray, etc. On the tables in this room are the dried larynx and hyoid bones of birds and quadrupeds. The 6th room is devoted to myology. In the centre is a cast of the human body deprived of the skin, with the muscles painted of the natural colour. The cases on one side display small figures in wax of human arms and legs. On the other are the limbs of many quadrupeds; and in the remaining cases the dissected muscles of several animals preserved in spirits. The 7th room contains the organs of sensation. The larynx and trachea of birds are also seen on the tables of this room. The cases contain flagons in which are preserved in spirits a series of brains and eyes; also the bones of the ear of all animals, from man to reptiles and fish. Preparations of the viscera in general, particularly those of digestion, are placed in the eighth room. In a large glass case is a model in wax of the internal œconomy of a child; and in another that of the anatomy of the hen, exhibiting the several periods of the formation of the egg, as well as the internal organs of the fowl. The 9th room is devoted to the organs of circulation, and those of the different secretions. It contains a series of hearts of mammalia, reptiles, and fishes; some injected preparations; and some very delicate fœtal preparations of viviparous and oviparous animals. On the table there are injected and dried viscera. The 10th and last room contains a series of monstrosities and fœtuses of different ages; preparations of different orders of mollusca; articulated animals and zoophytes; and preparations of shell-fish in wax. The number of the preparations is more than 15,000.

*Mineralogical and Geological Gallery.*—The splendid collection of minerals and geological specimens has been recently arranged in the new building erected for this purpose on the eastern side of the garden. Externally this edifice is

not remarkable in an architectural point of view, and consists of a gallery of two storeys, 540 feet long, by 40 feet wide, and 30 feet high. It is divided into three compartments by small Doric porticos, placed at about a quarter of the length from each end, and is lighted partly by sky-lights, partly by side windows. The central division of the gallery contains the mineralogical and geological collection: the southern division, abutting upon a house occupied by Buffon, contains the library, an amphitheatre, and other rooms; the northern division is appropriated to the botanical collections. Additions are about to be made to this edifice, which, large as it is, is yet insufficient to accommodate all the riches of this division of the general museum.—The mineralogical and geological gallery is divided into a central alley with wide raised galleries on each side, the under parts of the galleries being occupied by laboratories, corridors, and other rooms requisite for the professors and the service of the museum. Down the middle of the central alley a range of cases, a little above table height, are arranged with glass compartments above and drawers beneath: under the glasses are contained all the rocks and earths arranged in their mineralogical order, and in the drawers are varieties and supplemental specimens of the same. In front of the galleries on the ground-floor of the central alley are ranged glass-cases like book-shelves, containing all the minerals arranged according to their chemical composition, the specimens illustrative of the courses of the professors being placed in horizontal cases, and their varieties, or the more remarkable modifications of them, in the vertical ones: beneath are drawers with supplemental specimens. At certain intervals down the gallery on each side, and in front of the bases of the Corinthian pillars that support the roof, are vertical cases, containing all the minerals and stones that are used in arts and manufactures, in the various states in which they are known in commerce. The galleries contain on the western side all the rocks and earths arranged geologically; on the eastern, all the fossils of the various geological formations. The whole is exceedingly well lighted, and the facilities of examination very great. (1) The mineralogical collection is divided into four

(1) Too much praise can hardly be given to Professors Brongniart and Cordier, under whose superintendence this division of the museum is placed, and whose anxiety to promote the information of their auditors and whose polite attention to foreigners are too well known to need more than a slight allusion.

grand classes; 1, earthy substances, containing an acid; 2, earthy substances or stones; 3, inflammable substances; 4, metals. Of the first two classes the most interesting specimens are the phosphate, fluuate, nitrate, and arseniate of lime; a fine crystal of Icelandic calcareous spar; metastatic crystals from Derbyshire; satin spar; the aluminous fluuate of silex, which furnishes several precious stones for jewellery; the borate of soda; and the alkaline fluuate of alumine. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, are hyaline quartz, the rose-coloured or Bohemian ruby, the blue, the yellow or Indian topaz; the yellow-brown topaz; the dark green and dull red agates, among which we may distinguish chalcedony, cornelian, sardonyx, quartz resinite; the sanguine jasper; the corundum, including the ruby, topaz, and Oriental sapphire; the chrysoberyl, the chrysolite, the emerald, the beryl, the cordiarite, the euclase, and the garnet; felspar; the tourmaline, amphibole, and pyroxene; lapis lazuli; some large slabs of mica, etc. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, lapis lazuli, etc. Among the inflammable substances and metals are, native sulphur, a series of diamonds, rough and cut, solid and liquid bitumen, and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state, without injuring their form. In the class of metallic substances are specimens of gold and silver, among which should be noticed a piece of massive gold from Peru, which weighs  $16\frac{1}{4}$  ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids; specimens of platina; quicksilver; lead, in every combination of form and colour; the different varieties of copper; a numerous collection of aerolites, including one of enormous dimensions; iron ores; various specimens of oxide of tin, zinc, and bismuth; arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. The collection of minerals is one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the excellent order in which they are distri-



buted. The riches of this division of the institution were greatly augmented in 1825, by a present made by Charles X. of a fine mineralogical collection purchased by the civil list for three hundred thousand francs; and continual additions by gift or purchase are being made to it. The specimens of geological rocks are all very large and fine, admitting of the most detailed study of their peculiarities. The fossils are peculiarly valuable and complete; the greater number being accompanied by a portion of the rock which contained them. The series of invertebrated animals is peculiarly rich, and the fossil fishes occupy a great number of cases. The specimens of the tertiary formations are remarkably fine, and are relics of the exertions of the great Cuvier, to whom the whole of this part of the museum may be said to owe its existence. The directors of the museum with great liberality have presented plaster casts, accurately coloured from the originals, of the more important or the rarer fossils, to foreign institutions, and have received similar presents in return. The total number of mineralogical and geological specimens is upwards of 60,000.

*Botanical Gallery.*—This collection comprises, in the rooms of the upper division, a general herbal, consisting of about 50,000 species. It was founded by Vaillant, and gradually augmented by Commerson, Dambey, Macé, Poiteau, Leschenault, etc. Here also are special herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, etc., herbals which served as the models for printed works, such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, etc. The ancient herbal of Tournefort, arranged and ticketed by his hand, or that of Gundelsheimer, has been carefully preserved. In the lower division a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, etc., of all the larger kind of trees and plants. A large and very valuable series of all the fruits of plants, preserved in spirits of wine, constitutes one of the rich subdivisions of the Botanical Collection; and, as related to it, may be mentioned two series of fungous plants in wax, presented to the museum, one by the Emperor of Austria, the other by Charles X. The latter was executed by De Pinson, and is valued at 20,000 fr. A collection of models of foreign fruits, in wax or plaster, is also entitled to attention. The whole collection of drugs of the

Garden of Plants, with considerable additions, is kept in this room, and a very interesting collection of fossil plants from the various coal formations, arranged by M. Ad. Brongniart, has been placed in the centre. The total number of dried plants preserved here is more than 350,000 ; and of woods, fruits, and grains, more than 4,500.

*Library.*—The library is composed of works on natural history. Most of the printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent paintings of fruit and flowers, upon vellum, form an unrivalled collection. It was first commenced in 1635, and now fills 80 portfolios, with upwards of 6000 drawings, the total value of which is estimated at two millions of francs. The library contains 30,000 volumes. For hours of admission, see page 94.

It is almost needless to add that the Musée d'Histoire Naturelle stands at the head of all institutions of the kind not only in France but in the world ; and that this superiority is not only marked by a very wide interval, but has never been contested. The most curious, because the most rare, part of it is the Cabinet of Comparative Anatomy ; but the Cabinet of Natural History is equally precious, and still more complete. It would require many weeks to inspect this immense museum in detail, and many years to acquire sufficient scientific knowledge to be able to appreciate its contents as they deserve. As a body of naturalists the professors of this institution are most illustrious, and the names of Buffon and Cuvier at once stamp its reputation with the seal of immortality. For hours of admission, etc., see page 92.

Behind the Jardin des Plantes is the

HÔPITAL DE LA PITIÉ, 1, rue Copeau.—This hospital was founded in 1612, for the reception of paupers, and is so called because its chapel was dedicated to Notre Dame de la Pitié. In 1657, it was appropriated as an asylum for the children of beggars. It afterwards was opened for the reception of orphans and foundlings, who, during the Revolution, were called *élèves de la patrie*. In 1809, the Hôpital de la Pitié was annexed to the Hôtel Dieu. The buildings are spacious, and contain 600 beds. The total number of patients admitted in 1837 was 8,972 ; and the average mortality was 1 in 13.3. Physicians, Drs. Serres, Louis, and Clement ; surgeons, Drs. Lisfranc and Sanson. The clinical lectures of this hospital,

particularly those of Dr. Lisfranc, are very celebrated among the medical world. Strangers are admitted on applying at the Bureau.

Opposite to this is the

FONTAINE ST. VICTOR, rue St. Victor.—This fountain was built in 1671, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey of St. Victor. This tower of the 15th century still remains entire, and is the only relic of the magnificent abbey to which it belonged.

The stranger may end his tour by examining the

HALLE AUX VINS, Quai St. Bernard.—This wine-market, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive, upon the site of the celebrated abbey of St. Victor. The first stone was laid on the 15th of August, 1813. The works were carried on at first with great activity, were relaxed during 1815 and the two following years, but have since been finished. The ground on which the Halle aux Vins is constructed has a superficies of about 26,000 square mètres. It is inclosed with wall on three sides, and towards the quay is fenced by an iron railing nearly 800 mètres in length. This magnificent market is divided into streets called after different kinds of wine, as follows :—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte d'Or. On the side next the quay are offices for those who superintend the entrance and departure of the wines, and a great number of wine-merchants' counting-houses. The piles of building are seven in number, four in front, and three in the back ground. The whole will contain together about 400,000 casks. In the back-ground is a pile appropriated to spirits. In its construction there is neither wood nor iron ; but as stone for the roof would have been found too heavy, a new kind of hollow brick about six inches long was invented. In the halle there is also a *bureau de dépôtage*, containing measures of all the casks of the different parts of France ; and purchasers of casks may have them measured here if they wish it. Wines entering this dépôt do not pay the duty of the octroi until they are sold out of it ; but are liable to a charge of one franc for warehouse-room, etc. The number of casks that enter in one day is frequently 1,500. The halle is open to the public from 6 to 6 in the summer, and

from 7 to 5 in winter. An immense quantity of the commoner wines is always lying on the wharf in front of this market. The visitor will remark the fine extent of quays recently constructed in front of this place, and the Pont de Constantine communicating with the Ile St. Louis.

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## CHAPTER VIII.

### PLACES OF PUBLIC AMUSEMENT.

#### THEATRES.

THE drama in France and England took its rise in both countries from the mysteries, or sacred dramas, which were represented by pilgrims returned from Judea. In Paris a company was formed in the reign of Charles VI., which took the name of *Confrères de la Passion*, who for a long period performed with success. With sacred subjects they associated indecent gestures and licentious allusions of the most revolting description; but the interest inspired by the novelty of the representations given by the *Confrères de la Passion* having subsided, they united with a new troop called *Enfants sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always highly respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to assume a degree of importance which it had never before attained, and several dramatic writers, the most prolific of whom was Hardy, appeared about the time of Henry IV. Cardinal Richelieu caused two theatres to be erected in his palace, in which were performed tragedies, tragi-comedies, or heroic-comedies, composed by the cardinal with the assistance of Corneille, Rotrou, Colletet, and others. About the year 1650, some young men, at the head of whom was Molière, undertook to form a company of itinerant actors, and erected a theatre, which they called *Théâtre Illustre*. In 1658, they performed before Louis XIV. in the Salle des Gardes at the Louvre, who, being satisfied with the representation, gave them a gallery in

the Hôtel du Petit Bourbon for a theatre. In 1680, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of *troupe royale*. (1) Under the reigns of Louis XV. and XVI., the number of theatres in Paris was considerably augmented. The privileges of the French comedians and the Opera being abolished at the Revolution, a great number of petty theatres were established in Paris. Napoleon formed the project of reducing them, and in 1807 issued a decree by which all the theatres in Paris (amounting to thirty) were suppressed, except eight, a certain compensation being made to the others. After the Restoration, several new ones were opened, and the drama was regularly encouraged by government; a certain sum being annually allotted out of the civil list for the support and assistance of various theatres. Since 1830, the number has been slightly augmented. Though the taste for dramatic representations is said to be comparatively on the decline, the receipts of the theatres continue to increase, and at the present moment are upwards of eight millions of francs per annum. By an admirable provision of the law of France, all places of public amusement, of which theatres are the chief, pay one-tenth of their receipts to the administration of hospitals and charitable institutions. The produce of this tax in 1837 was 825,381 fr. About 1,200,000 fr. is now annually voted by the legislature, on the budget of the Minister of the Interior, towards the support of some of the principal theatres. This is done in order that the *French Opera* may be the better enabled to give those splendid representations for which it is unrivalled, or that the *Italian Opera* may the more easily procure the assistance of the great vocal and instrumental musicians of the day. In the case of the *Théâtre Français*, this money is intended to counteract the effect of the public taste, which, from its degeneracy, neglects the severer productions of the stage; while, in the *Opéra Comique*, the assistance of the legislature enables the performers to receive sufficient remuneration, and the administration of that theatre to cultivate and encourage a taste for a peculiar style of national music. The interests of dramatic authors in France are better secured than in England; though an effort has recently been made in the latter country to improve the situa-

(1) For much interesting information upon the early dramatic history of France, see *HISTORY OF PARIS*, 3 vols. 8vo.

tion of theatrical writers, by assimilating their rights in some measure to those established here, where they participate, during life, in the profits of their works, in every theatre in the kingdom, and the benefit descends to their heirs for ten years after their decease. The remuneration at a royal theatre is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts, and for a piece of one act, one twenty-fourth. It is needless in this place to give any observations upon the dramatic writers of France, whose works are too well known to need any thing beyond the slightest allusion. It will be sufficient to say that the French stage is not at the present moment in a state of very high promise, though undoubtedly the names of Casimir Delavigne, Victor Hugo, Alexandre Dumas, and Scribe, are rich exceptions to the host of mediocrity by which they are surrounded. Associated with these, the names of Meyerbeer, Auber, Adam, and Halevy, are entitled to a foremost rank, as representing the musical *célébrités* of the present day. Till the reign of Louis XIV., no women appeared on the stage, but female characters were performed by men in woman's attire; and until a much later period all characters were performed nearly in the dress of the court of the grand monarch. Talma was the first actor who gave that decided correctness of taste to the French stage for which it is so celebrated; and ever since his day, but more particularly at the present time, there are to be found, at the great theatres of Paris, accurate and animated *tableaux vivans* of the times and costumes of the events to which the dramas allude. The theatres of Paris are well regulated within, and the intrusion of improper characters, or the occurrence of offences against public morality, are prevented as much as is possible: a strong contrast being exhibited in this respect to the theatres of London, and altogether to the advantage of those of Paris. Sentinels guard all the avenues, and preserve order in the interior. The visitors who await the opening of the doors are regularly arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, but little pressure or inconvenience is felt, and every person is quietly and gently admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found round the door of any popular

theatre for several hours before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, in order that the driver may depart immediately, and thus avoid occasioning any stoppage at the door. On leaving the theatre, not the smallest confusion or uproar takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and should not the owner step into it in an instant, it is ordered off by the police, and makes way for another. The pit of French theatres is generally appropriated to men alone, but in some of the minor ones of Paris, women are allowed to enter. The best place for connoisseurs is the *orchestre*, or row of stalls immediately behind the musicians; and next to this is, in general, the more fashionable *balcon*, in front of the first row of boxes. The latter are for the most part small, but are on that account better suited to the size of the parties who generally go in company to the theatres; they commonly hold from 4 to 6 persons. In many of the theatres a small gallery extends round the front of the tiers of boxes; these are called the *galeries*; and, though good places for witnessing the performances, are not so comfortable nor so dear as the boxes. The galleries above the boxes are called *amphithéâtres*, and are the lowest-priced places of the house; here, as in most other theatres in all parts of the world, is the favoured abode of the gods; the critics still assume to themselves the domain of the pit; and the milder part of the audience keep in the *juste-milieu* of the boxes. The prices of admission will be found subjoined to the description of each theatre. It must be observed that the French names of places are retained, as being those for which the visitor must ask; thus *loges* means boxes; *baignoires*, latticed boxes; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, about one-fourth more is paid than the prices taken at the doors; a measure, we conceive, highly prejudicial to the interests of the theatres, since from the prices being already sufficiently dear, it hinders many people from taking places beforehand. It has long been the custom for men, who make a living by the trade, to purchase tickets either from the directors of the theatres, who, having a considerable number at their disposal, sell them cheap to these persons, or else, on a new piece of merit coming out, to forestall the public by buying up nearly all the

tickets for the best places on sale, and then to sell them to the public near the doors of the theatres; in the former case, at lower prices than are paid at the doors; in the latter, at any price they choose to ask. This trade is now forbidden by the police, and these clandestine dealers are liable to prosecution.

The Theatres of Paris and the Banlieue afford accommodation to a total of about 27,000 persons.

We do not give the names of the actors attached to each theatre, because they are so frequently changing, and may, besides, be easily known to the theatrical amateur from the criticisms of the journals. We would recommend the visitor to Paris to go to all the theatres, large and small, since he will nowhere in so short a time obtain a better knowledge of the manners and feelings of the French people.

The **ACADÉMIE ROYALE DE MUSIQUE**, or **FRENCH OPERA-HOUSE**, which was intended only for a temporary building, was erected in the space of a year, by M. Debret, architect, and was thus hastily constructed in order to replace, as speedily as possible, the opera-house that stood in the rue de Richelieu. At the door of the latter, it will be remembered, the Duke de Berry was assassinated, in 1820—(See p. 232)—and the demolition of that theatre was immediately ordered by the government. The present building has, however, stood so long that it may be questioned whether any alterations in it will take place for many years to come. It communicates with three streets, that of Lepelletier for carriages, of Pinon for fiacres, and of Grange Batelière for persons on foot. Two elegant passages, skirted with shops, also form a communication between the Boulevard des Italiens and the Opera House. The front consists of a series of arcades on the ground floor, forming a double vestibule. At each end a wing projects, and between these wings, from the top of the arcades, proceeds a light awning supported by cast-iron pillars, beneath which carriages set down. At the first floor is a range of nine arcades, which form the windows of the saloon. The elevation of the front is 64 feet. The second or interior vestibule is ornamented with Doric columns, and on each side of it is a staircase leading to the first row of boxes and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage-boxes are two staircases, which lead to the top of the



building, and so numerous are the outlets that the house may be entirely cleared in the space of ten minutes. The interior will accommodate 1937 persons, and its dimensions are 66 feet from side to side, while the stage is 42 feet in width by 82 in depth. Beneath the latter is a space for the play of machinery 32 feet deep; the wall between the house and the stage rises above the roof, and in case of fire the communication between the two can be entirely cut off by a sheet of iron tissue, while ventilators can be opened to carry the flames in any direction. Reservoirs of water are constructed under the roofs. The saloon is 186 feet in length, extending throughout the entire width of the front of the building, and is one of the finest rooms for balls in Paris. The opera is conducted under the superintendence of the government, and receives a subsidy from the state of 760,000 fr., besides a sum of 130,000 fr. for retiring pensions, every year. The actors are, in the vocal department, pupils of the Conservatoire de Musique; and, in the corps de ballet, consist of the most distinguished dancers of the age. The representations at this establishment are always got up in the most admirable and unrivalled style; the scenery is splendid, and the attention paid to the costumes of the actors, and to the general dramatic effect, is too well known to need any but a slight allusion. No foreigner should quit Paris without visiting this theatre. Performances take place here on Mondays, Wednesdays, and Fridays, and sometimes on Sundays.

PRICES OF ADMISSION:—Stalles, 10fr. Premières de face et d'avant scène, baignoires d'avant scène, 9fr. Orchestre, balcon, secondes de face, et d'avant scène, 7fr. 50c. Galerie des premières, amphithéâtre des premières, 7fr. 50c. Premières de côté, baignoires de côté, 6fr. Secondes de côté, troisièmes de face, 5fr. Troisièmes de côté et d'avant scène, quatrième de face, 3fr. 50c. Parterre, 3fr. 60c. Quatrièmes de côté, cinquièmes de face, amphithéâtre des quatrièmes, 2fr. 50c.—Doors open at 6; performances begin at 7.

ITALIAN OPERA-HOUSE, Place des Italiens.—This Theatre was erected in 1783, after the designs of Heurtier, but was seldom occupied till 1825, when, its interior arrangement having been changed, it was used by the Italian company till January 1838, when it was unfortunately destroyed by fire. The performances were subsequently transferred to the Odéon, where they were given during the season of 1838-9. It is expected that this theatre will be rebuilt on its former site. The annual sum voted to the Italian Opera on the budget

of the Minister of the Interior is 71,500 francs. It is only open six months of the year, from 1st of October to 31st of March ; and performances take place on Tuesdays, Thursdays, and Saturdays, and sometimes on Sundays.

**PRICES OF ADMISSION:**—Premières loges, et secondes loges de face, rez-de-chaussée de face, et stalles, 10fr. Secondes loges de côté, loges du rez-de-chaussée, 7fr. 50c. Troisièmes loges de face, 6fr. Troisièmes loges de côté, 5fr. Quatrièmes loges, 4fr. Parterre, 3fr. 60c. Amphithéâtre des quatrièmes, 2fr.—Doors open at 7¼ ; performances begin at 8.

**THÉÂTRE FRANÇAIS.**—This theatre is in the rue de Richelieu, at the south-west corner of the Palais Royal, and was begun by the Duke of Orleans, in 1787, after the designs of Louis. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue de Richelieu, presents a peristyle of the Doric order: another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades, resting on square pillars, and continued round the building, thus forming a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows: this mass is loaded with an attic, two other storeys, and an immense roof terminated by a terrace. The vestibule is of an elliptical form, and the ceiling, which rests upon two rows of fluted Doric columns, placed concentrically, is adorned with sculpture. In the centre is a fine marble statue of Voltaire, by Houdon. A communication is formed between the vestibule and the lobbies by four staircases. The form of the house is elliptical; the seats of the pit are furnished with backs, and the total number of places is 1522. The saloon, and an adjoining gallery, contain numerous busts of the most distinguished French dramatists. An interesting collection of various objects connected with Molière and other celebrities of the French drama has been formed here. The performances at this theatre, which is the standard one of the whole country, used to be strictly limited to the most correct and the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of M. Victor Hugo, M. Alex. Dumas, M. Scribe, etc., which, with all their merits, certainly partake but little of the elevation of style which heretofore has been supposed essential to the highest order of the drama. Of the performers, Mlle. Mars alone, of late years, sustained the ancient renown of this national

theatre, but she has been recently joined by a young and admirable performer, Mlle. Rachel, who, if her maturity keep the promise of excellence made by her early attempts, will in the highest walks of tragedy rival the success of that inimitable actress in comedy. For the support of this theatre, 206,000 fr. are annually allotted by the legislature.

PRICES OF ADMISSION :—Stalles, loges de la galerie, du rez-de-chaussée, balcon, et premières de face, 6fr. 60c. Orchestre, 5fr. Premières de côté, première galerie, 5fr. Secondes loges, 4fr. Galerie de secondes loges, 3fr. Troisièmes loges du centre, 2fr. 75c. Parterre, 2fr. 20c. Seconde galerie, 1fr. 80c. Amphithéâtre, 1fr. 25c.—Doors open at 6; performances begin at 7.

ODÉON, at present temporarily used as the Italian Opera-house, in consequence of the destruction of the Salle Favart by fire in 1838. It was formerly called the Second Théâtre Français, and attempts were several times made to establish a permanent company in it for regular tragedy and comedy, but from the peculiar and retired habits of most of the inhabitants of this part of Paris, they have never been successful. This theatre was built in 1779, was burnt down 20 years afterwards, and was rebuilt in 1807, by Chalgrin. The interior was a second time destroyed by fire in 1818, but was restored in 1820. The exterior is 168 feet in length, 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns, ascended by nine steps. The entablature is continued at the same height round the whole building, which presents on the ground-floor 46 covered arcades, and at the first storey an equal number of windows. The second and third storeys receive light by openings in the frieze and the attic; and the piazzas round the edifice are open to the public. The vestibule is small; but two handsome stone staircases lead from it to the interior of the house, which is of an oval form, and capable of holding 1,600 persons. The decorations are executed with much taste, and give the theatre a light and elegant appearance. The saloon is handsome. Upon the last restoration of this theatre every possible precaution was adopted to prevent the flames extending from one part of the building to another in case of fire. No theatre in Paris affords a greater number of convenient outlets; besides the five streets which open into the semicircular area before the principal front, there are two lateral streets and one behind, which facilitate the arrival and departure of carriages.

**PRICES OF ADMISSION :—**Avant scènes, balcons, premières, 5fr. Stalles, d'amphithéâtre, de première galerie, et d'orchestre, 4fr. Avant scène des secondes, orchestre, secondes loges, et baignoires, 3fr. Première galerie, 3fr. Seconde galerie, 2fr. Troisièmes et quatrièmes loges, 1fr. 75c. Parterre, 1fr. 50c.—Doors open at 6 o'clock; performances begin at 7.

**THÉÂTRE DE L'OPÉRA COMIQUE**, Place de la Bourse, formerly the *Théâtre des Nouveautés*, was opened in 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, and niches in which statues are placed. The interior is of a circular form, and holds 1,200 persons. The decorations of the house are not devoid of taste, but its limited size, both before and behind the curtain, render it unfitted for the purpose of an opera. The light agreeable character of the music, which formerly distinguished the *Opéra Comique* in France, has given place of late years to a more elaborate style, more scientific perhaps, but certainly less popular. Auber, and perhaps we may cite Halevy, seem, however, disposed to keep up the ancient characteristics of this school, and from the favour with which their compositions of this class have been received, a reform in this respect may be anticipated. The singers with one or two exceptions are but second-rate, and unworthy of a national theatre; to which the stranger, after having visited it, will be surprised to learn that government annually allots the sum of 246,000 fr.

**PRICES OF ADMISSION :—**Avant scène des premières du rez-de-chaussée, stalles d'orchestre, balcon des premières loges de la galerie, premières loges de face, 6fr. 50c. Premières de côté, baignoires de face, 5fr. 50c. Avant scène des deuxième loges, deuxième loges de face, 4fr. Deuxième loges de côté, 3fr. 50c. Parterre, 2fr. 50c. Deuxième galerie, 1fr. 75c. Amphithéâtre, 1fr. 25c.—Doors open at 6; performances begin at 7.

**THÉÂTRE DE LA RENAISSANCE**, rue Marsollier, formerly the Opéra Comique, was opened in 1829, and was erected upon the site of the hotel formerly occupied by the Minister of the Finances, after the designs of Messrs. Huvé and de Guerchy, forming a parallelogram 154 feet in length by 110 in breadth. The principal front is divided into two storeys, crowned by an attic; the lower storey presents a range of nine open arcades, ornamented with columns, and the upper, the windows of the saloon, with semicircular tops to correspond with the arcades beneath, separated by columns. Above the entablature, and in front of the attic, are placed statues of eight of

the Muses. Blank arcades, continued along the two sides, and the back of the building, are surmounted by two rows of windows, a second row having been opened in the attic. A portico, formed by the arcades of the principal front, leads to a vestibule, at the back of which extends a passage which is entered at the side of the building, and in which carriages set down under cover. The interior is semicircular, and ornamented with columns of the Composite order. The ceiling is painted in beautiful designs of allegorical figures, arabesques, etc. The saloon is a very magnificent room, well adapted for concerts and balls; and the theatre, as a whole, is one of the most elegant and commodious in Paris. This theatre is licensed for the performance of dramas, vaudevilles, and, with certain restrictions as to the extent of the music, comic operas. It was opened under its present organization in November, 1838, with a new drama by Victor Hugo, and is considered as chiefly devoted to the productions of the romantic school. It had previously been closed for a considerable period. It will contain 1800 spectators.

**PRICES OF ADMISSION:**—Avant scènes des baignoires et de la première galerie, 6fr. Loges de face de la première galerie, avant scène des premières, 5fr. Premières loges de face, loges de côté de la première galerie, stalles de balcon et d'orchestre, 4fr. Premières loges de côté, stalles de la première galerie, baignoires, 3fr. Secondes loges de face et avant scènes, 2fr. 50c. Secondes de côté, avant scènes de troisièmes, parterre, seconde galerie, 2fr. Troisièmes loges, troisième amphithéâtre, 1fr. 50c. Troisième galerie, balcon de troisième amphithéâtre, 1fr.—Doors open at 6; performances begin at 7.

**GYMNASE DRAMATIQUE**, Boulevard Bonne Nouvelle, was erected in 1820, and presents a plain front to the boulevard. The vestibule is small; the house, which will contain 1,282 spectators, is neatly fitted up, and is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; and most of the dramatic productions of Scribe were written for this theatre. The company is good, and it is well frequented.

**PRICES OF ADMISSION:**—Avant scènes, premières loges fermées, loges d'entresol, balcon, stalles, 5fr. Baignoires, orchestre, 4fr. Premières galerie, 2fr. 75c. Premières, et deuxièmes loges fermées, 2fr. 25c. Deuxièmes loges, 1fr. 75c. Troisièmes loges, galeries des deuxièmes, 1fr. 25c. Parterre, 1fr. 25c.—Doors open at 6; performances begin at half past 6.

**THÉÂTRE DU VAUDEVILLE**, Boulevard Bonne Nouvelle. This theatre was formerly in the Rue St. Thomas du Louvre, but in consequence of its being burnt down in July, 1838, was removed to its present situation, which is merely provisional,

having been built as a concert saloon. The entertainments are limited to vaudevilles and other light pieces.

**PRICES OF ADMISSION:**—Balcon, avant scène, baignoires des premières, et stalles, 5fr. Premières loges, avant scène des deuxièmes, deuxièmes loges grillées de face, 4fr. 50c. Baignoires, orchestre, première et seconde galeries, 4fr. Deuxièmes loges de côté, 3fr. Troisièmes loges, 2fr. Amphithéâtre des troisièmes, 1fr. Parterre, 1fr. 50c.—Doors open at 6; performances begin at from half past 6 to 7.

**THÉÂTRE DES VARIÉTÉS**, Boulevard Montmartre.—This theatre was opened in 1807, and was built by M. Cellierier. Its front, though very small, is in the purest style, and decorated with two ranges of columns, Doric and Ionic, surmounted by a pediment. The ground-floor presents a vestibule, from which two flights of stairs lead to the first tier of boxes and the saloon, which is over the vestibule. The house, which is nearly circular, can accommodate 1,240 persons. Vaudevilles and farces are performed here.

**PRICES OF ADMISSION:**—Avant scène des premières et du rez-de-chaussée, baignoires de face, loges de la galerie, premières loges de face, stalles et balcon, 5fr. Orchestre, première galerie, 3fr. 50c. Rez-de-chaussée de côté, premières loges de côté, deuxième rang, 2fr. 50c. Troisièmes loges, 2fr. Parterre et deuxième galerie, 1fr. 50c.—Doors open at 6; performances begin at half-past 6, and sometimes at 7.

**THÉÂTRE DU PALAIS ROYAL**, formerly the Café de la Paix, occupies the site of the ancient Théâtre Montpensier, at the north-west corner of the Palais Royal, and was opened in 1831. It is prettily decorated within, but it is of very small dimensions; the number of places is 930. Farces and vaudevilles are performed here by an excellent company, and it is one of the most successful theatres of the capital.

**PRICES OF ADMISSION:**—Stalles de balcon, avant scène, 5fr. Premières de face, stalles d'orchestre, 4fr. Première galerie, 3fr. Baignoires, premières loges d'avant scène, 3fr. Troisièmes loges, 2fr. Seconde galerie, 1fr. 50c. Parterre, 1fr. 25c.—Doors open at 6; performances begin at half-past 6, and sometimes at 7.

**THÉÂTRE DE LA PORTE ST. MARTIN**, Boulevard St. Martin.—The Opera-house having been destroyed by fire in 1781, this edifice was planned, built, and decorated by Lenoir, in 75 days. It is constructed almost entirely of wood and plaster, and though large and commodious within, is certainly one of the ugliest buildings of Paris on the outside. It has no vestibule, and the saloon is very small. The interior is not remarkable for the taste or the elegance of its decorations; it holds 1803 persons. Here are produced most of the melodramas, and more striking tragic-comic pieces, that form the

standard of dramatic excellence to the lower orders. Some good plays are, however, occasionally performed here.

**PRICES OF ADMISSION:**—Avant scène du rez-de-chaussée, et du premier et deuxième rang, 6fr. Stalles d'amphithéâtre et de balcon, loges grillées du premier rang, 5fr. Loges grillées du deuxième rang, 4fr. Premières de côté du premier rang, 2fr. 50c. Balcon des premières, 2fr. 50c. Orchestre, 6fr. Loges de côté du deuxième rang, avant scène des deuxièmes, 2fr. Deuxièmes loges, 1fr. 50c. Pourtour du rez-de-chaussée, parterre, première amphithéâtre, 1fr. Troisième galerie, 60c.—Doors open at half-past 5 or 6; performances begin from 6 to 7.

**THÉÂTRE DE L'AMBIGU COMIQUE**, Boulevard de Bondy.—The Ambigu Comique upon the Boulevard du Temple having been destroyed by fire, the present house was erected by Stouff and Lecointre, and opened in 1828. The front is ornamented at each storey with columns supporting a cornice and its entablature, and the upper storey has, instead of windows, niches with allegorical statues. The peristyle is surmounted by a terrace. The ground-floor next the boulevard is skirted with shops. The interior of the theatre is neatly ornamented, and contains 1900 places. Melodramas and vau-de-villes are performed here.

**PRICES OF ADMISSION:**—Avant scène du rez-de-chaussée et du premier rang, 4fr. Loges grillées de face du premier et du deuxième rang, stalles, 3fr. Avant scène du deuxième rang, 2fr. 50c. Baignoires grillées au rez-de-chaussée, loges découvertes au premier rang, 2fr. 50c. Baignoires découvertes du rez-de-chaussée, loges découvertes de côté au deuxième rang, premier balcon, première galerie, 1fr. 75c. Deuxième balcon, deuxième galerie, 1fr. 50c. Parterre, 1fr. 25c.—Doors open at half past 5 to 6; performances begin at from 6 to half past.

**CIRQUE OLYMPIQUE**, Boulevard du Temple.—Equestrian performances were first introduced at Paris, by Messrs. Astley, of London, in the time of the Directory. Their company was succeeded by that of Franconi, in the time of Napoleon; and the present theatre was built in 1827, the building in the rue du Faubourg du Temple having been burnt down in 1826. It is in the form of a parallelogram, and is detached by two wide passages, closed by iron gates. The roof is of cast-iron, and the stage, as well as all the entrances leading to it, can be completely separated from the house by means of a curtain and doors of iron. The front is plain; the interior, besides a stage, contains a circus in the place of the pit, where equestrian exercises take place, and holds 1800 persons. In winter military melodramas, in which horses perform, are represented here, with equestrian exercises; but during the summer, the latter take place in a temporary theatre erected

in the Champs Élysées. The feats of horsemanship are unrivalled, and Franconi's stud is celebrated throughout Europe. The stranger should certainly not quit the French capital without spending an evening at the Cirque Olympique.

**PRICES OF ADMISSION:**—Avant scène des premières et loges grillées, 4fr. Premières loges, 3fr. Stalles du premier amphithéâtre, loges de côté, 2fr. 50c. Balcon de face et de côté, 2fr. Première galerie, rez-de-chaussée, 1fr. 50c. Seconde galerie, 1fr. 25c. Deuxième amphithéâtre, deuxième galerie, 1fr.—Doors open at half-past 5 to 6; performances begin at 6 to 7.

**THÉÂTRE DE LA GAÎTÉ**, Boulevard du Temple.—This theatre, originally built in 1808, was burnt down in 1835, and re-opened in a few months afterwards. It will accommodate 1800 spectators. The performances are vaudevilles and melodramas.

**PRICES OF ADMISSION:**—Avant scène des premières, rez-de-chaussée, 5fr. Premières loges grillées de face, 4fr. Stalles de balcon, 3fr. 50c. Baignoires fermées, 3fr. Premières de côté, balcon, avant scène des deuxièmes, stalles d'orchestre, première galerie, 2fr. 50c. Deuxième galerie, 1fr. 25c. Parterre, 1fr. Troisième galerie, 60c.—Doors open at 5 to half-past; performances begin at about 6.

**THÉÂTRE DES FOLIES DRAMATIQUES**, Boulevard du Temple, erected in 1830, may be classed with the preceding; the performances being of a similar kind. It holds 1400 persons.

**PRICES OF ADMISSION:**—Premières loges de face, rez-de-chaussée, avant scène des premières, 2fr. 25c. Balcon, baignoires, avant scène, 1fr. 50c. Orchestre, 1fr. Parterre, 75c.—Doors open at about 5; performances begin at 6 to half past.

**THÉÂTRE DE LA PORTE ST. ANTOINE**, Boulevard St. Antoine, erected in 1836. The interior is well arranged, and contains 1226 places. Farces, vaudevilles, and little melodramas are performed here.

**PRICES OF ADMISSION:**—Avant scène des baignoires des loges et premières de face, 3fr. Stalles d'orchestre, premières loges de côté, avant scène des secondes, 2fr. Orchestre, première galerie, 1fr. 50c. Pourtour du parterre, 1fr. 25c. Parterre, 1fr. Troisième galerie, 40c.—Performances begin at about half-past 5.

**THÉÂTRE DU PANTHÉON**, rue St. Jacques.—This theatre was opened in 1832, and presents a singular specimen of Gothic taste, reflecting indeed considerable blame upon the government for permitting such an act of desecration, it having been anciently the church of St. Benedict, and among the earliest temples of Christianity erected in Paris. It was rebuilt in 1517, and was famous in the days of the Ligue as the parish church of the celebrated Jean Boucher, who maintained from its pulpit the justice of assassinating Henry III.



The body of the church now forms the interior of the theatre. The performances are vaudevilles and melodramas. The number of places are 1200.

**PRICES OF ADMISSION** :—Avant scènes, stalles, premières loges de face, 3fr. Balcon, baignoires de face, premières loges de côté, 1fr. 50c. Avant scènes des deuxièmes, 1fr. 25c. Deuxièmes loges de côté, 1fr. Orchestre, deuxième galerie de face, 75c. Parterre, 60c.—Begins at about half-past 5.

**THÉÂTRE DU LUXEMBOURG**, rue de Fleurus.—Comic pieces, pantomimes, melodramas, and vaudevilles form the amusements of this theatre.

**PRICES OF ADMISSION** :—Loges, 1fr. 25c. Baignoires et balcon, 1fr. Orchestre, stalles, 18 sous. Parterre, 8 sous. Amphithéâtre, 6 sous.

**THÉÂTRE DE M. COMTE**, Passage Choiseul.—The actors, who are all young, perform vaudevilles, comedies, etc., with great ability. To these are occasionally added tricks with cards, etc., and Ventriloquism. It is, for children, one of the most interesting of the Parisian theatres. M. Comte gives representations at private houses; the charge varies from 100 to 300 fr. for the evening's performance.

**PRICES OF ADMISSION** :—Avant scène, 5fr. Loges de face, 3fr. Orchestre, 2fr. Pourtour, première galerie, loges de côté, 2fr. Parterre, deuxième galerie, 1fr.—Begins at about 6.

**GYMNASE DES ENFANS**, Passage de l'Opéra.—This theatre resembles the preceding, but is not so attractive. It was established in 1829.

**PRICES OF ADMISSION** from 15 sous to 3 francs.—Begins at about 6.

**THÉÂTRE ACROBATE DE MADAME SAQUI**, Boulevard du Temple.—Madame Saqui, well known for her performances on the tight-rope, originated this theatre; and similar exhibitions, with pantomimes, are to be witnessed here.

**ADMISSION** from 6 to 40 sous.—Begins at about half-past 5.

**THÉÂTRE DES FUNAMBULES**, Boulevard du Temple.—Rope-dancing, and comic representations with a clown, etc., are exhibited here.

**ADMISSION** from 5 to 35 sous.—Begins at about half-past 5.

**THÉÂTRE DU PETIT LAZARI**, Boulevard du Temple.—A species of puppet-show, suited to amuse the lower ranks and children.

**PRICES OF ADMISSION** from 4 to 20 sous.—Begins at about 5.

**THÉÂTRE SÉRAPHIN**, 121, Palais Royal.—This is a kind of puppet-show with mechanical figures, called *Ombres Chinoises*, etc., and is the delight of children and nursery-maids.

**ADMISSION**, 12 to 30 sous.—Performances at 1, and at 7 in the evening.

**THÉÂTRES DE LA BANLIÈRE DE PARIS.**—These small theatres, being without the barriers, and consequently at a distance from any of the places of amusement in Paris, are generally well attended by the inhabitants of the suburbs. The exterior appearance of some of them is neat, and the interior decorations may vie with those of some of the Paris theatres of the second order. The pieces performed are vaudevilles, petty comedies, and even tragedies. The *Théâtre Montmartre*, at Montmartre, by the Barrière des Martyrs; the *Théâtre des Batignolles*, near the Barrière de Clichy; the *Théâtre de Belleville*, by the Barrière de la Courtille, and the *Théâtre du Mont Parnasse*, beyond the barrière of the same name, give representations daily; the *Théâtre de Grenelle*, at Grenelle, by the Barrière de l'École Militaire, two or three times a-week; the *Théâtre des Thernes*, beyond the Barrière du Roule, Sundays; the *Théâtre du Ranelagh*, beyond Passy, near the iron gate leading into the Bois de Boulogne, sometimes in summer. The charge for admission varies from 6 to 30 sous.

### CONCERTS.

There are permanent concerts of instrumental music established in Paris, every evening. Of these the principal are

**CONCERTS MUSARD**, under the superintendence of the well-known composer of that name.—They are held in magnificent rooms in the rue Neuve Vivienne, which are decorated with a degree of elegance and taste that render them proverbial. A large orchestra of able performers, conducted by Musard himself, plays all the music in vogue of the day, as well as the new quadrilles, waltzes, etc., arranged, or of which he is the author. There is a splendid café attached to the establishment. The company that frequents these concerts is good, and the stranger is strongly recommended to visit them. Admission 1 fr.

**CONCERTS ST. HONORÉ**, No. 359, rue St. Honoré. These rooms, which are very well decorated and commodiously arranged, are, at the moment of our writing, shut. The musical performances given here used to be exceedingly good.

**CONCERTS DU JARDIN TURC**, Boulevard du Temple.—In this garden, attached to a very handsome café, are to be heard, during summer, concerts that are well worthy of the stranger's visit. An excellent band, illuminations arranged

with taste, and good refreshments, are combined in this establishment. The price of admission is 1 fr.

Concerts are frequent in all seasons, but particularly in winter. They generally take place at the *Conservatoire de Musique*, No. 2, rue Bergère, in the saloons of the several Theatres, or in rooms belonging to some of the principal musical instrument-makers.

### **EXHIBITIONS, PUBLIC GARDENS, &c.**

**DIORAMA**, rue Sanson.—This well-known exhibition, originally invented in France, and brought to perfection by MM. Daguerre and Bouton, contains generally two pictures, of large dimensions and inimitable execution. Wonderful effects of light and shade are produced here, and the pictures are mostly shown under two distinct circumstances by means of an ingenious decomposition of light. A short time previous to this edition of the *Guide* going to press, the Diorama was completely destroyed by an accidental fire. It is probable, however, that it will soon again be rebuilt, and the exhibition opened.

**SALON DE FIGURES**, 54, Boulevard du Temple.—This is an exhibition of wax-work representations of celebrated characters, some of which are executed with excellent effect.

**COMBAT DES ANIMAUX**, Barrière du Combat.—This exhibition, which is only held on Sundays, Mondays, and festivals, is consecrated to the genius of vulgarity and ferocity, whose disciples preside at the ceremonies, in the shape of butchers, carmen, &c. The exhibition consists of an enclosure, round which there is a gallery, and under it dens of beasts, together with a kennel of dogs, who are always ready for battle. Wolves, bulls, and bears, the latter with their teeth filed down, encounter trained dogs; but the latter seldom kill their opponents, as amusement, not destruction, instigates the combats. The bulls have their horns sawn off. There are also fire-works exhibited, in which is to be seen a bull-dog raised 50 feet by a rope, which he holds between his teeth, regardless of the flames which surround him. The spectacle commences at 3 to 4 o'clock. Admittance 1fr. and 2fr.

**JEUX DE PAUME (TENNIS-COURTS)**.—There were several buildings appropriated to these exercises; but, at present, the only one is at No. 62, rue Mazarine.

**JARDIN DE TIVOLI**, 80 rue de Clichy, and 51 rue Blanche.—

This garden is of considerable extent. During the summer months, there are given here *fêtes champêtres*, at which music, conjuring, aerostatic ascensions, fire-works, illuminations, dances, and other amusements, form the evening's entertainments. In the middle of the garden is a pavilion containing an excellent café. The displays of fireworks that take place here are very good; the *fêtes* are excellent; and it is one of the most attractive places of public amusement during the summer. In the day time the garden is opened as a promenade upon the payment of 1 fr.

Pigeon-shooting matches, under the direction of Mr. Byron, (established in 1832), take place in this garden every Monday, Wednesday, Friday, and Saturday, from September until May, and every Wednesday and Saturday the rest of the year. Supported by a club, the *élite* of the French capital, the director is bound to furnish 2000 birds a-week, if required. Any gentleman may shoot by paying 4 fr. per day as a non-subscriber.

JARDIN DU TRIANON, rue Sanson, Boulevard St. Martin.—This place of public amusement was formerly called the *Wauxhall d'Été*. It contains a well-planted garden, in which are numerous bosquets and parterres, a small piece of water, and a rotunda for dancing. Balls on Sundays, Mondays, and Thursdays.

LA CHAUMIÈRE, 26, Boulevard Mont Parnasse.—The garden of this establishment is small but tastefully laid out. The amusements consist of dancing, *Montagnes Suisses*, etc., a good restaurant and café, etc.

MONTAGNE BELLEVILLE, close to the Barrier, is similar to the preceding. The company in these places is not very select, consisting principally of parties *en tête-à-tête*, *grisettes*, etc.

CERCLES.—These are societies conducted on similar principles to the clubs of London, the members subscribing for the support of a magnificent apartment, in which they assemble for the purpose of conversation, of reading the papers, and in some of dining; card-playing to a great extent is also carried on in them. To be admitted, the candidate must be proposed by a member, and balloted for, as in London; they are intended principally for French society, and few foreigners belong to them, since their stay in Paris is generally short. The most celebrated are No. 12, Boulevard Montmartre, No. 28, rue de Grammont, the *Cercle des Deux Mondes*, 104, rue

de Richelieu ; the *Cercle des Arts*, rue de Choiseul, corner of the Boulevard ; and the French Jockey Club, at the corner of the rue Grange Batelière.

**BALLS.** (1)—Balls are a favourite amusement in Paris, particularly in the winter. There is no quarter of the capital in which ball-rooms, adapted to all classes of society, are not to be found. In summer, the balls are held in the public gardens, and in saloons erected in the Champs Élysees, and the suburbs. The principal rooms for the winter balls are, Wauxhall, rue Sanson, Boulevard St. Martin ; Tivoli d'Hiver, 45, rue de Grenelle St. Honoré ; Prado, near the Palais de Justice ; L'Hermitage, Passage de l'Opéra, Boulevard des Italiens ; Bal du Commerce, Passage du Saumon ; Salon de Mars d'Hiver, 75, rue du Bac. There is an innumerable variety of ball-rooms of a lower description. During the summer months there are well-frequented balls at Ranelagh, Sceaux, St. Cloud, St. Mandé, and Montmorency.

**GUINGUETTES.**—*Guinguettes* are the houses or gardens of *traiteurs*, in the suburbs of Paris. The lower classes resort to them in great numbers, particularly on Sundays and Mondays. These establishments were originally very mean, and refreshments were obtained at a trifling expense ; but some

(1) The first ball to which the public were admitted, without distinction, upon payment of money, was given at the Opera, 2d January, 1716 ; the permission for the establishment of such balls having been granted, it is believed, by the Regent Duke of Orleans the year preceding. The price of the ticket was five livres, and it was forbidden to any person to go out from the ball, and to re-enter it without paying a second time. In 1717, the exclusive privilege of these balls was granted to the Opera ; but it does not seem to have been observed, for we hear of balls given at other theatres during the ten years for which the privilege was originally granted. It was at the Opéra Comique of those days that the idea of making the pit level with the stage by boards, for the purpose of dancing, was first carried into practice by Father Sebastian, a Carmelite friar, a mechanical genius, on the suggestion of the Chevalier de Bouillon. In 1746, balls had so much increased in public favour, that the Director of the Opera petitioned for a restriction of their number in his favour, and about that time several persons were proceeded against for giving balls with saleable tickets in private houses, some of which were not of the best reputation. Towards the end of the last century the balls were organized at the Opera nearly upon the same plan as they are now, only with much less splendour of decoration ; and it is mentioned by a contemporary writer as a matter of astonishment, that “ 22 lustres, with 12 bougies in each, 32 arms, with 2 each, 10 girandoles, with 5 each, to say nothing of the candles, lampions, and pots-à-feu that lighted the approaches,” were added to 60 musicians, half at each end of the theatre, for the decoration of the ball and the amusement of the company.

of them have since been patronised by the middling classes ; and in these pretty good accommodation is to be found. Among the most celebrated are the Vendanges de Bourgogne, Faubourg du Temple ; Jardin de la Gaité, Barrière du Maine ; the Salon Desnoyez, Barrière de la Courtille ; the Ferme, upon the hill of Montmartre ; the Ile d'Amour, at Belleville ; la Chaumière, Boulevard du Mont Parnasse ; le Salon du Feu Éternel, Boulevard de l'Hôpital. When a *guinguette* adds an orchestra and a ball-room to its other attractions, it is called a *bastringue*. The houses which sell only wine and liquors are denominated *guinches*. The stranger will probably look in at some of these places, for there he will obtain a correct idea of the character and manners of the lower classes in France.

The CARNIVAL takes place during the five or six weeks preceding Ash Wednesday, and is marked by the frequency of masked and fancy balls in private society, and at the various places of public amusement ; the masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and Mid-Lent Thursday or *Mi-Carême*. On these days, a number of persons in disguise, many of them masked, and exhibiting all sorts of folly, parade the streets, principally the northern Boulevards, and immense crowds in carriages, on horseback, or on foot, assemble to witness the gaieties of the scene. The Carnival was prohibited in 1790, and no more celebrated till the period when Bonaparte was appointed first consul. Its restoration was a cause of great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed upon this annual festival ; but it has now lost many of its charms, and the masks are comparatively few. After parading the streets, the masks repair for the night to the various masked balls of every description which then abound in the capital.—The *Public Masked Balls* take place on fixed days throughout the carnival, being given at almost all the theatres and at the *Salle Musard*, etc. The most select are at the Opera-house and the Théâtre de la Renaissance, where the balls begin at midnight, and are kept up till day-break. Gentlemen have the privilege of going in plain clothes and unmasked ; and at all the balls ladies are allowed to go without masks, but must be in fancy dresses. The greater part of the company are generally in some kind of costume. These balls are very well managed ; the new

music of the year is always heard there ; proper decorum is maintained in most of them, and they afford a gay and exceedingly amusing spectacle. The charge is from 3fr to 10fr., and refreshments and supper may be had.—The procession of the *Bœuf-Gras* for ages past has been celebrated at Paris on the *Dimanche* and *Mardi Gras*, when the government prize-ox, preceded by music, and accompanied by a numerous train of butchers fantastically dressed, is led through the streets. The ox is covered with tapestry, and his head adorned with laurel. Formerly the ox bore on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a gilt sceptre and in the other a sword. The child now follows the *Bœuf Gras* in an ornamented triumphal car, but without the sceptre and sword. This innovation upon the ancient custom first took place in 1822.

REVIEWS.—From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place. The National Guards and regiments on duty at the Tuileries are paraded with military music in the court of the palace every morning, at about 9 in summer and 10 in winter. Here, too, the troops of the garrison are often reviewed by the king or the princes ; and in the Champ de Mars exercises of regiments often take place. At the King's Fête, and on the anniversary of the Fêtes of July, grand reviews of the National Guards of Paris and its environs, with the garrison of the capital, sometimes form leading features of the public rejoicings.

HORSE-RACES.—The sports of the turf have within a few years become much more general among the Parisian nobility and gentry than formerly, and great attention is now devoted to the improvement of the breed of horses. Races take place annually in May and September, in the Champ de Mars, at Chantilly, and at Versailles. The principal prizes at these three places are awarded by the French Jockey Club, also called the *Société d'Encouragement pour l'amélioration de la race des chevaux en France*. This club, whose house is at the corner of the rue Grange Batelière, consists of 297 members, and was first founded at Mr. Bryon's, Tivoli Gardens, in 1833. The May races in the Champ de Mars take place on three separate days, four prizes being run for each day to the aggregate amount of 20,400 francs, besides considerable sweepstakes and matches, subscribed for by the French Jockey

Club. In September races occur on four days, and the prizes are given partly by the *arrondissement*, and partly by the King and Prince Royal. Their aggregate amount is more than 35,000 francs, with considerable sweepstakes, besides several private matches that vary from year to year. In the Bois de Boulogne private matches frequently take place, and steeple-chases are formed from time to time in the environs of Paris. The time and amount of the prizes are regularly announced beforehand in the journals, and particularly *Galignani's Messenger*. The Jockey Club keeps a regular stud-book, and publishes a racing calendar, as in England, edited by T. Bryon.

**PUBLIC FÊTES.**—The public fêtes are held in the Champs Élysées and at the Barrière du Trône, on the anniversaries of the King's fête-day, May 1, and the three days of the Revolution of 1830. In the different areas of the Champs Élysées are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries. Although upon these occasions the multitude brought together is immense, few quarrels ensue, and in general the greatest order and good humour prevail. Provisions and wine were formerly distributed to the populace, but the confusion and drunkenness that ensued induced the authorities to decide that the distribution should in future be made privately, to poor families, by the mayors of the different *arrondissements*, aided by the members of the *Bureau de Bienfaisance*.

**JOUTES SUR L'EAU.**—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added combats with lances, in boats, and dramatic representations upon the river, in which the mythological divinities used to cut a conspicuous figure. Aquatic sports still generally form part of the fêtes of July, and are given at most of the fêtes of villages on the banks of the Seine.

**MÂTS DE COCACNE.**—This exercise, first introduced into Paris in 1425, is now a usual amusement of the public fêtes at Paris, as well as at some of the fairs and wakes of the provincial towns and villages. It consists of a mast, 60 feet in height, smeared with soap and grease, at the top of which are several prizes, such as watches, silver forks and spoons, silver cups, etc., which fall to the lot of those who, in turn, succeed in reaching them.



**SKAITING.**—The places most frequented for this exercise are the basin de la Villette, the canal St. Martin, the basins in the garden of the Tuileries, the gare de la Bastille, and the gare de la Rapée.

### PROMENADES.

Most of the public promenades of Paris have been already described in the preceding part of this book, but they are here placed under one head for the convenience of the reader.

The CHAMPS ÉLYSÉES form the largest place of public exercise for persons in carriages, on horseback, or on foot, within Paris, and in many respects, during the summer season, the most agreeable. (See p. 202.)

The GARDENS OF THE TUILERIES form a most delightful walk for the fashionable world. (See p. 166.)

The GARDEN OF THE PALAIS ROYAL is a lounge for the inhabitants of the centre of the town. (See p. 190.)

The GARDEN OF THE LUXEMBOURG is the principal promenade on the southern bank of the Seine, and is principally frequented by the inhabitants of that retired part of the town. (See p. 370.)

The BOULEVARDS, interior and exterior, are resorted to by Parisians of all ranks, and, especially since those on the northern side have been lighted with gas and flagged, form by day or night amusing and healthy walks round its limits. (See p. 128.)

The PARC DE MONCEAUX, though the property of the King, may be visited by persons furnished with tickets (see p. 211), and forms a most delightful and retired promenade.

**BOIS DE BOULOGNE.**—This wood, about two miles from Paris, bears the name of a village to which it is contiguous. Before the Revolution it presented few trees that were not stunted and dying with age. The revolutionary axe rendered it still more naked and sterile; and the greater part of those it spared were felled to make palisades for the barriers of Paris at the approach of the allied armies in 1814. In July, 1815, after the capitulation of Paris, the British troops, under the command of the Duke of Wellington, established their camp in the Bois de Boulogne. A great deal of subsequent planting, and the growth of old stocks of trees, have now made the Bois de Boulogne a thick and picturesque wood. From time immemorial the Bois de Boulogne has been celebrated as the theatre of duelling; and it still is the rendez-

vous of those whom a false sense of honour urges to this barbarous practice. Several thousand Parisians and foreigners have perished upon this spot. Suicides are often committed here. The Bois de Boulogne may be called the Hyde Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. It is also celebrated for the annual procession or promenade de Longchamp. In one of the principal alleys, near the gate next the Neuilly road, are a good café and a restaurant.

A little further on, towards Neuilly, is *Bagatelle*, a beautiful maison de plaisance, erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the property of Lord Yarmouth, who purchased it for 313,100 francs, and is fitted up in a style of great elegance and luxury.

Near Passy, in the Bois de Boulogne, is the *Château de la Muette*, formerly crown property, but now belonging to M. Énard, and partly occupied as the *Institution Orthopédique* of M. Jules Guérin. (See *Directory*.) Immediately fronting this is *Ranelagh*, a well-known and most agreeable place of public amusement. It consists of a capacious hall-room, a small theatre, and good gardens, with a café attached, wherein balls are given every Sunday and Thursday during the summer, and occasionally dramatic representations. It is well attended, and the subscription balls are the best in the neighbourhood of Paris.

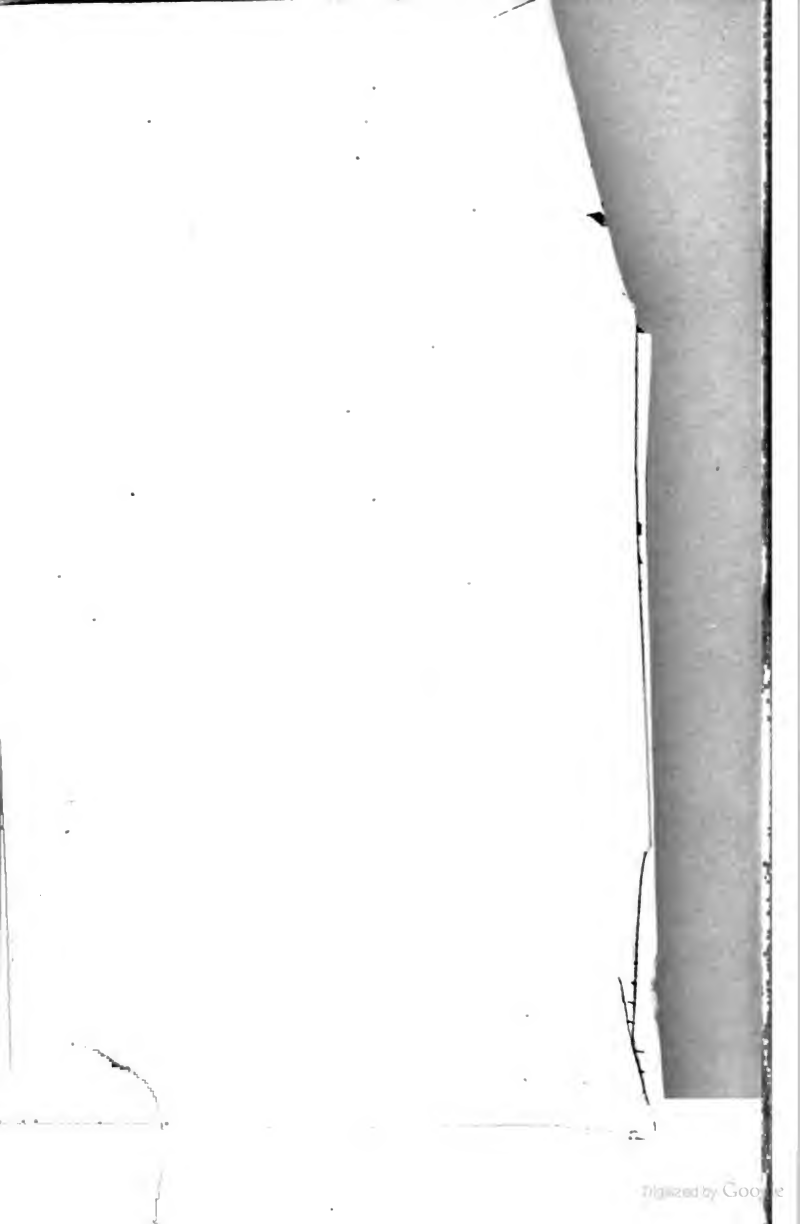
The Bois de Boulogne is well known to botanists and geologists.

The BOIS DE VINCENNES, east of Paris, is an agreeable place of exercise, and is more retired than the Bois de Boulogne; but on account of its lying remote from the more fashionable quarters of Paris, it is not so well known as a promenade.

The PRÉ ST. GERVAIS and the BOIS DE ROMAINVILLE are, the one an open tract of country behind Belleville, the other an adjoining and rather picturesque wood.

Both these spots and the Bois de Vincennes are principally resorted to by the middling and lower classes of Parisians for picnic parties and Sunday excursions.





## CHAPTER IX.

## ENVIRONS OF PARIS.

[In the following brief notice of the environs of the capital mention is made only of those places which contain some object of interest, or are in some respect or other worthy of a visit. For a list of conveyances, see annexed table of Fêtes.]

**ALFORT.**—This village, two leagues from Paris, at the confluence of the Seine and the Marne, is celebrated for a royal veterinary school, founded by Bourgelat, in 1776, and is famous not only for its distinguished pupils, but also for illustrious persons, such as Vicq d'Azyr, Daubenton, Fourcroy, etc., who have been professors in it. This establishment possesses a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology, which are open to the public. There are also a botanical garden; hospitals for sick animals; a laboratory for chemistry and natural philosophy; a pharmacy; ground for the cultivation of forage; a school of practical agriculture; a flock of sheep for experiments on the crossing of breeds and the improvement of wool; a flock of Thibet goats; a herd of foreign swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy; besides farriers' shops, buildings for experiments, and a bee-house. The pupils from the north of France are admitted at Alfort upon the authorization of the Minister of the Interior, either as boarders, at 360 fr. a-year, as gratuitous pupils, or on paying half the charge for boarders. The Minister of War has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of sixteen to twenty-five; and the duration of the studies is four years. They must all be able to read and write, and understand arithmetic, grammar, and smith's work. The number of pupils received is 300. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, pupils or professors are sent to treat them. There is a similar institution at Lyons, for the South of France.

**ANTONY**—a small village  $2\frac{1}{2}$  leagues south of Paris, possesses a good church of the 14th century.

**ARCUEIL.**—The name of this place, situated three quarters of a league south-west of the barrier of the same name, is derived from the arches of the aqueduct, constructed by the Romans. (See p. 134.) The church is of the age of St. Louis, and is remarkable for the delicate sculpture of its porch. The country round Arcueil is pleasing and highly picturesque; it abounds with neat country houses, amongst which are those in which Berthollet and the celebrated Laplace resided.

**ARGENTEUIL.**—A large village,  $2\frac{1}{2}$  leagues north of Paris, pleasantly situated on the Seine, over which there is a bridge. There was formerly a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard; the village was once fortified, and remains of the fortifications may still be seen. It produces plaster of Paris, which is sent to all parts of France, and a considerable quantity to England.

**ARNOUVILLE.**—4 leagues north of Paris, on the river Crould. The château, built about 1757, is situated in a park of three hundred acres. Louis XVIII. passed three days in the château previous to his entry into Paris, on the 8th of July, 1815; and here it was that he drew up his Charter.

**AUTEUIL**—a charming village, about a league to the west of Paris, is pleasantly situated at the entrance of the Bois de Boulogne. It was the favourite retreat of Boileau, Molière, Racine, Lafontaine, la Chapelle, Franklin, Helvetius, Cabanis, Condorcet, Count Rumford, and other eminent men. It contains a number of handsome villas. The church was built in the beginning of the 17th century, except the porch and tower, which are of the 13th.

**BAGNEUX**—a very ancient village on an eminence, 2 leagues south of the capital, abounds with country houses. The church was built in the 13th century.

**BAGNOLET.**—This village, one league east of Paris, produces a great quantity of fruit, and is celebrated for peaches and pits of porcelain clay.

**BELLEVILLE**—situated at the extremity of the faubourg du Temple, commands a fine view of Paris. The side of the hill is covered with neat country-houses and a great number of *guinguettes*, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays.

**BELLEVUE**—a village two leagues west of Paris, delightfully situated on the hill leading to Meudon from Sèvres.

From the terrace the view of Paris, and the sinuosities of the Seine for several leagues, is enchanting.

BERCY.—At this extensive suburb of Paris a considerable part of the wine from Champagne and Burgundy, brandy, vinegar, and oil, for the supply of the capital, is landed as it arrives from the interior by the Seine and the Marne. The warehouses are very extensive, and are used for the bonding of wine.

BERNY.—A village situated at the junction of the Orleans, Versailles, and Choisy roads, 3 leagues south of Paris, is noted for its steeple chases, numerous and fashionably attended.

BICÊTRE.—This is a celebrated hospital, situated in the parish of Gentilly, half a league from the Barrière d'Italie, on the road to Fontainebleau. An ancient estate was purchased by John, bishop of Winchester, who built there, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bichestre*, *Bicestre*, *Bicêtre*. The Duke de Berry, to whom the château belonged in the beginning of the 15th century, gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected on its site an hospital for military invalids, which took the title of *Commanderie de St. Louis*. Louis XIV. having built the Hôtel des Invalides, this house was annexed to the general hospital de la Salpêtrière. Bicêtre is happily situated on lofty ground, and the air is better than in most of the hospitals of Paris. Great difficulty was experienced in obtaining a supply of water; but two wells having been sunk in 1775 to the depth of 172 feet, water was found, and is now raised by means of a wooden machine constructed for that purpose. Bicêtre is used as an asylum for indigent old men, and male lunatics. The plan of Bicêtre, with the exception of some additions, presents a square of about 900 feet on each side, which contains three courts; the first serves for an entrance from the Fontainebleau road; in the second are the church, the infirmary and other buildings; and the third presents some irregular buildings, in which are placed the lunatics. A new division, constructed in 1822, at an expense of 400,000 francs, consists of two piles separated from each other by a small garden and ornamented with a peristyle, where the lunatics walk when the weather prevents them from taking air in the garden. The indigent and infirm old men occupy the greater part of the building. They have no private rooms, but there

are large rooms with workshops and dormitories, as also several gardens and court-yards for exercise. The greatest cleanliness prevails in every part of the establishment. Those who work receive trifling wages, part of which is expended in procuring them better food, and the rest is given to them when they leave the asylum. The daily allowance of food to the indigent is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. The average daily cost of each individual is 90c., and the total annual expense is about 900,000 fr. At the age of 70 they have a double portion of wine; and when they have been 30 years in the house, they receive a double allowance of every kind. The class of persons called *reposans* are such servants of the hospital as are unable to work. When sick, the paupers are removed to the infirmary, where every attention is paid to them. There is a dispensary belonging to the establishment, and extensive beds in the garden for common medicinal herbs. There are 3,200 beds destined for the indigent, who, being mostly aged persons, are treated with the respect due to their years and misfortunes. The most afflicting spectacle in the interior of this vast establishment is the lunatics, 700 in number, who have in general the same allowance as the paupers; but more bread is given them on account of their greater appetite. They are never chained or beaten, but, when dangerous, are confined with a strait-jacket and shut up. Otherwise the most lenient treatment is observed towards them; and to those who are capable of it, daily occupation is given on a farm which is placed at a small distance from the hospital. This method of treating lunatics has been found to succeed beyond all expectation. Formerly a vast prison was situated within the walls of this hospital, in which all persons condemned to the galleys or to death awaited their punishment. This has now been transferred to the new prison, in the rue de la Roquette.

**BONDY**—a village three leagues north-east of Paris, is remarkable for its forest, formerly the haunt of robbers. The Canal de l'Oureq passes through it.

**BOURG-LA-REINE**—in a valley 2 leagues south of Paris, is traversed by the high road to Orleans. There is a house here, with an extensive park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infant of Spain, in



1722. The cattle-market, called *Marché de Sceaux*, for the butchers of the capital, is held every Monday.

BUC—a village  $4\frac{1}{2}$  leagues south-west of Paris, is remarkable for the aqueduct erected by Louis XIV., which conveys water to Versailles (half a league distant): it is supported by 19 arches. Near this place is the source of the *Bièvre*.

CHANTILLY—a town 10 leagues north of Paris, was once celebrated as the residence of the illustrious house of Condé. The estate of Chantilly having lapsed to the crown for want of heirs in 1484, Charles VIII. gave it to Guillaume de Montmorency, his nephew; and one of the descendants of that nobleman having forfeited his head and his estates to the crown in 1632, Louis XIII. presented Chantilly to the Princess de Condé, sister of the duke alluded to. It was finally presented to the Great Condé in 1661, by Louis XIV. Here the inheritors of that title continued to live in princely style till the Revolution, when the principal building forming the palace was demolished, and the gardens, and works of art, except such as had been removed and secreted, were destroyed. Upon the Restoration, in 1814, the remaining buildings of the château were restored to the house of Condé, and many improvements were made by its late possessor, who frequently resided here, and made it his principal hunting-seat. On his melancholy death in 1830, Chantilly descended to the Duke d'Aumale, fourth son of King Louis Philippe. The château is a handsome edifice, and the interior contains some curious paintings. The stables, coach-houses, etc., form an immense range of buildings, and cannot fail to attract the attention of the stranger. The great stable is capable of holding 180 horses, and within is ornamented with some beautifully carved stags' heads in stone; while some finely sculptured subjects of wild animals hunted by hounds decorate it on the outside. Altogether, the château and its dependencies, with the grounds, which are very beautiful, and laid out with fine lawns, parterres, and groves, in the English style, are well worthy of a visit. The forest of Chantilly, which joins the park, contains 7,600 acres. In the midst of it is a circular area called the *Table-ronde*, from which 12 roads branch out in different directions, and which used to be the rendezvous of hunting parties, where the day of St. Hubert, the patron of sportsmen, was annually celebrated. The lakes of Commelle, four in number, are worth a visit. Near them is the *Château*

*de la Loge*, a small Gothic structure, said to have been built in 1227, by Blanche de Castile, mother of St. Louis, which was restored and beautifully fitted up in 1826. Races, under the patronage of the Duke of Orleans and the Princes, take place here on May 16th, and are exceedingly well attended. The amount of prizes given by government is 13,700 fr.; besides numerous sweepstakes and matches, some of which are subscribed for by the Jockey Club. The *Hôtel d'Angleterre* is a very good hotel.

CHARENTON—was celebrated in the times of Henry IV. and Louis XIII. and XIV. for the controversies that were carried on here with regard to the Protestants, and for the destruction of its Protestant church, on the Revocation of the Edict of Nantes, in 1685. It is known for the great hospital for insane persons of both sexes, which was founded in 1644, by the minister Sebastien Leblanc, but was afterwards formed into a boarding-house by the Frères de la Charité, for the cure of lunacy. In 1797, it was converted by the government into an asylum for the especial reception of 400 lunatics whose cases admit a hope of cure; others are now received whose state of insanity excludes all hope. The mode of treatment pursued here, by giving rational employment and amusement to the patient, with the absence of as much appearance of constraint as possible, has been found very successful. The house is spacious, and a great many important additions have been made to it within a few years, particularly a large wing, the first stone of which was laid in October 1838, and the cost of which was 3,320,000 fr. The chambers and dormitories are spacious, well lighted, airy, and clean; and the passages are warmed by means of iron pipes, fixed under the floor. The asylum is under the immediate authority of the Minister of the Interior, and the superintendence of a special committee which he appoints. Persons are received here gratuitously, and as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.—There are three classes of boarders, viz.: first, those who pay 1,300 fr. and upwards; the second, 975 fr.; and the third, 650 fr., including washing. Certificates are to be presented on the part of lunatics previous to their being allowed to enter, and certain formalities have to be complied with. Admission is granted every day, at whatever hour the patients may be presented; but the public are only admitted from

nine to four o'clock, on Tuesdays, Thursdays, and Sundays. No one is allowed to enter into such parts of the interior of the establishment as are occupied by the patients, but strangers are shown the courts and gardens. Lunatics, cured or uncured, are restored to their families on the permission of the authority which requested or ordered their admission. The view from the lawn of the hospital is magnificent.—In this village a house, that once belonged to Gabrielle d'Estrées, still exists; and part of another remains, once tenanted by the great preacher Saurin.

CHATOU—a village situated on the Seine three leagues from Paris, and close to the pleasant wood called Vesenct, fertile in corn and wine. The St. Germain railroad passes near it.

CHATENAY—a mile and a half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHOISY-LE-ROI.—This pretty village,  $2\frac{1}{2}$  leagues from Paris, is so called from a château which formerly existed here, and was a favourite residence of Louis XV. It is now celebrated for its glass-houses, which are on a large scale, and contain a fine establishment for painting on glass, etc.

COMPIÈGNE.—This town, with 6,000 inhabitants, about 17 leagues north-east of Paris, is situated near the confluence of the Oise and the Aisne, upon the Flanders road, and possesses a palace which is pleasantly situated between the town and the forest. The exterior is elegant, but not magnificent. The apartments are splendid, and superbly decorated and furnished. It was in the palace of Compiègne that Napoleon received the archduchess Maria Louisa. The grand gallery, erected by the Emperor, is above 100 feet in length, 40 in breadth, and 30 in height. The roof, which is vaulted, is supported on each side by twenty fluted marble columns, and the flutings are richly gilt. The ceiling is divided into 12 grand compartments, beautifully painted in allegorical figures, representing Napoleon's principal victories, by Girodet. The grand bed-room is very magnificent. There are some fine paintings in the chapel and other apartments. The gardens in front of the palace are agreeably laid out, and an harbour of iron frame work, 4,800 feet in length, and 14 feet broad, leads from the steps of the palace to the forest, forming a delightful shady walk in summer. There is also a canal of the same length. The splendid forest of Compiègne contains

29,600 acres, and is well laid out in roads and green alleys for the purpose of hunting. Some of the finest timber, especially in oak, that is to be met with in France, is to be found in it. The château of Compiègne is one of the most ancient possessions of the royal family of France, for it is known that Clovis had a seat at Compiègne, and the property has never been alienated from the crown. It was at the siege of Compiègne that the Maid of Orleans was made prisoner by the English in 1430. A camp for military evolutions is generally formed here every autumn, and races take place at the same time. A very agreeable trip to this place may be made by the railroad to St. Germain, and thence by a steamer up the Oise.

**CORBEIL**—8 leagues south of Paris, on the Seine; a small town, with a considerable trade in corn and flower.

**ENGHIEN-LES-BAINS**.—This village, 4 leagues north of Paris, is situated on the banks of the lake of St. Gratien, between the heights of Montmorency and the wood of St. Gratien. The sulphuric spring, to which it owes its celebrity as a bathing-place, was discovered, in 1766, by Père Cotte, the learned rector of Montmorency. The celebrated Fourcroy analyzed the waters, and ascertained that fifty litres of water weighing fifty kilogrammes contain about:—

|                                                     | Gramm.                     | Millg. |
|-----------------------------------------------------|----------------------------|--------|
| • 13 litres 872 milligrs. of sulphuric hydrogen gas | 4                          | 462    |
| Carbonic acid gas                                   | 9                          | 827    |
| Sulphate of lime                                    | 17                         | 687    |
| Sulphate of magnesia, crystallized                  | 8                          | 392    |
| Carbonate of lime                                   | 11                         | 367    |
| Carbonate of magnesia                               | 0                          | 707    |
| Muriate of magnesia, crystallized                   | 4                          | 289    |
| Muriate of soda                                     | 1                          | 275    |
| Silicium                                            | } quantly unascertainable. |        |
| Extractive matter                                   |                            |        |

Their usual temperature is about 59 degrees of Fahrenheit, but they may be heated to a much higher degree without losing their properties. These waters are efficacious in diseases of the skin, intestinal chronic affections, scrofulous, nervous, and rheumatic disorders. The establishments formed here, on the border of the lake, for the accommodation of visitors, are on a large scale, especially the *Hôtel des Quatre Pavillons*, the *Hôtel des Cygnes*, the *Bains de la Pêcherie*; besides these, there are several good boarding-houses, as well as public gardens and places of amusement. Upon the lake of

St. Gratien are boats with sails and oars, and in the centre is a small and pretty island, with a kiosk on it, laid out *à l'Anglaise*. Horses and asses are ready saddled for visitors to ride to the delightful villages in the neighbourhood. Balls are given here during the summer, and attract the Parisians in great numbers. To go to the baths of Enghien is now as much the fashion as it was once to go to Spa.

ERMENONVILLE.—This village, 10 leagues north-east of Paris, is remarkable for its château, in a dependence of which Jean Jacques Rousseau died. This estate became, in 1763, the property of M. de Girardin, who, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th of May, 1778, but died on the 2d of July following, and was buried in an island in the great park, called *Ile des Peupliers*, where a monument was erected to his memory. The park and grounds are laid out with great taste, and are well known to the lovers of the picturesque.

FONTAINEBLEAU.—This town, which contains 9,000 souls, is situated in the department of the Seine and Marne, 15 leagues from Paris, upon the high-road to Lyons. It has ever been a favourite residence of the kings of France, and up to the period of the Revolution the court always passed some months there every year. Francis I. may be considered as the restorer of Fontainebleau and the founder of the palace. In 1539, that monarch entertained Charles V. there with a pomp till then unknown. Francis II., in 1560, held an assembly of the notables upon the famous conspiracy of Amboise. In 1654, Christina, queen of Sweden, who abdicated the throne at 17 years of age, retired to Fontainebleau. It was in this palace that Napoleon kept Pius VII. a prisoner for two years, and here it was that in 1814 he abdicated his title of emperor of the French, king of Italy, etc. The palace is one of the most magnificent in France, and exhibits noble specimens of the different styles of architecture, from the time of Francis I. to the present day. King Louis Philippe commenced the complete reparation and restoration of this palace in 1831, and the works have proceeded with great activity, and at a cost of money that has testified the munificence and the enlightened taste of its royal owner. All the first artists of France have been employed in decorating this edifice; the most scrupulous attention has been paid to the restoration of everything in its

original style: the furniture has been chosen with similar care, and the effect of the whole is now the most splendid that can be conceived. Situated at the bottom of a valley, it forms a mass almost triangular, and consists of five piles of buildings separated by as many courts and galleries. The principal entrance to the palace is by a vast square, called *la Cour du Cheval Blanc*. Of the various galleries which once decorated the interior, that of Francis I., which is 196 feet long, is the most remarkable; it contains the fresco paintings of Primaticcio and Rossi, which after a lapse of three centuries have recently been restored to their pristine beauty, as well as many specimens of the works of Paolo Poncio. The gallery of Henry II. is next in magnificence to the one just described. It was originally painted in fresco by Primaticcio, and the bright tints and admirable designs of that master have been lately restored by the most judicious processes. The whole of the gallery has been fitted up in a style of magnificence which is not to be witnessed elsewhere, and it forms as splendid a room as any belonging to the crown. It was in the *Galerie des Cerfs* that the chamberlain Monaldeschi was put to death by order, and it is said, in the presence of Christina, queen of Sweden. The gallery of Diana, begun by Henry IV. but not finished till the time of Louis XVIII., contains a series of beautiful small pictures from the history of France, by modern artists. The *Salles des Gardes* is one of the finest rooms in the palace, and should not escape attention. There are three chapels in the palace: that called the *Chapelle de St. Saturnin*, or the *Chapelle Basse*, is principally remarkable for the splendid stained glass windows, executed at Sèvres, and the beautiful designs for which were made by the late Princess Marie, Duchess Alexander of Wurtemberg. The *Chapelle Haute*, a fine work of the epoch of the Renaissance, is now used as a library. The *Chapelle de la Sainte Trinité*, built by Francis I., is a richly-decorated edifice; it witnessed the marriage of the Duke and Duchess of Orleans in 1837. In one of the rooms is seen the table on which Napoleon signed his abdication, and on a brass plate let into the table that event is recorded. The gardens of the palace are celebrated for their beauty; they contain some fine pieces of water, in which carp grow to an enormous size; and they can also boast of a large vine said to have been originally brought from Cyprus, the parent tree of the *Chasselas* grape. The forest

of Fontainebleau contains above 34,000 acres, and is remarkable for the variety and singularity of its romantic prospects. There are some very remarkable rocks to be found in it; and there is also a well sunk to an enormous depth. This forest, which abounds in stags, deer, etc., has ever been a favourite spot for hunting excursions. In the spring and the autumn it is much frequented by artists, who find there excellent studies for romantic landscape. No forest in France possesses finer trees, or a greater number and variety of plants. The streets of Fontainebleau are wide, regular, and remarkably clean, and the houses are well built of brick and stone. It contains two manufactories, one of earthenware and the other of porcelain; two hospitals, one for the sick and the other for foundlings and the aged or infirm; two fine barracks, an hôtel de ville, a college, a theatre, and public baths. Its grapes, which are highly esteemed, are called *chasselas*. The principal occupation of the working-classes is timber and stone-cutting. Nearly all the paving-stones used in the streets of Paris are brought from Fontainebleau.—We do not know any place round Paris, next to Versailles, that is so well worthy of a visit from the stranger who has two or three days to spare, as Fontainebleau. The journey is performed very easily by means of the steamers which go thither every day, and no one who makes the excursion can fail to be delighted with it.

**FONTENAY-AUX-ROSES**—derives its name from its great number of springs and rose trees, the produce of which the inhabitants sell to perfumers. They pay great attention to the cultivation of strawberries, which the peasants bring to Paris. The village is agreeably situated on a hill 2 leagues south-west of Paris. The church is of the end of the 13th century.

**FONTENAY-SOUS-BOIS**.—This village is contiguous to the forest of Vincennes, about 2 leagues east of Paris. Its church is of the time of Francis I., or Henry II.

**FRANCONVILLE**—4 leagues north-west of Paris, is situated on the slope of a hill, in the most agreeable part of the valley of Montmorency, and is surrounded by a great number of elegant country houses. The high road to Rouen passes through this village.

**GRENELLE**—A large and rapidly increasing suburb of Paris, on the left bank of the Seine, between that river, Issy, and Vaugirard. A handsome church, a theatre, and many good houses, have been built here within a few years. A *gare*

for the mooring of boats has been formed below the village of Grenelle, and a substantial bridge erected over the Seine.

**ISSY**—one league from Paris, is supposed to have derived its name from an ancient temple dedicated to Isis. On a height opposite the church, is an ancient structure, called *Maison de Childebert*, standing on the site of a palace of some of the French kings of the first race. In this village was represented, in 1659, the first French opera, a pastoral entitled *Issé*, by Pierre Perrin, a native of Lyons. Here also, in 1695, were held conferences, presided by Bossuet, in order to examine the doctrine of some books published by Fenelon, which were condemned. Cardinal Fleury had a country-house at Issy, in which he died in 1743. The château, with its finely-wooded grounds, belongs to the Prince de Conti.

**IVRY**—a village, in a fertile district, three-quarters of a league to the south of Paris, built on the side of a hill, and embellished with a great number of country houses. At the extremity of the village stand the picturesque ruins of an ancient chapel. The wine-shops and petty eating-houses in the *Plaine d'Ivry* are much frequented by the Parisians.

**MAISONS LAFFITTE**—a village four leagues from Paris, most agreeably situated on the Seine, with highly picturesque views. The château, a chef-d'œuvre of Mansard, which once belonged to the Duchesse de Montebello, and afterwards to M. Laffitte, is now the centre of a colony, from the recent erection of a great number of delightful villas, and is a charming summer retreat, with excellent hotels and pensions. The steamers for Rouen take or land passengers here.

**MALMAISON**—Three and a half leagues west of Paris, near Reuil, is celebrated as having been the favourite residence of Bonaparte and the Empress Josephine, who died at Malmaison, on the 13th May, 1814, and was buried in the chapel of Reuil. Napoleon retired there on the 23d of June, 1815, the day after his second abdication, and left it on the 29th. The château was never remarkable in an architectural point of view, and has been sold since the Restoration, and partially destroyed. The estate has been sold in lots.

**MARLY**—4 leagues west of Paris, was formerly celebrated for its magnificent château and gardens, erected by Louis XIV., and destroyed at the Revolution. The aqueduct, 70 feet high, which stands on the hill, at 300 feet above the Seine, was formerly furnished with water by a cumbrous



hydraulic engine in wood, once considered a curiosity; it is now supplied by a steam-engine on the bank of the river; and the large pipes are carried up the hill on stone props between a double row of trees. The view from the aqueduct is very fine. The pavilion on the brow of the hill, built for Madame Dubarry, mistress of Louis XV., by Ledoux, is now the property of M. Laffitte. The villages of Bougival on the high road, where the visitor should alight and examine the church of the 12th century, and of Louvecienne, are two of the most beautiful in the neighbourhood of the capital.

MEUDON—2 leagues south-west of Paris, is remarkable for the château and park purchased of the widow of the Marquis de Louvois, by Louis XIV., for the Dauphin. The château stands on an eminence, commanding an extensive prospect. There were formerly two châteaux built here; one in advance of the present château on the grand terrace. The approach is through a grand avenue, at the end of which is a magnificent terrace 260 yards in length, and 140 in breadth, erected in 1660, by Henry de Guise. Louis XVI. sometimes inhabited Meudon, whilst his aunts dwelt at Bellevue; and, in 1789, the Dauphin died there at the age of seven years. During the Revolution, this place was used to make experiments upon engines of war, but in 1795, the château was nearly laid in ruins by a fire. Bonaparte ordered the dilapidated château to be taken down, the gardens to be replanted, and the smaller château to be repaired, and magnificently furnished. In 1812, it was appropriated for the residence of Napoleon's son. In 1814, Louis XVIII. annexed Meudon to the domains of the crown; and it was afterwards used by the Duc de Bordeaux. It has been recently entirely repaired and furnished throughout for the Dukes of Orleans and Nemours. There are some fine apartments in the interior, particularly the bed-room of the King and Queen, and her Majesty's *salle de reception*. The hangings and curtains of these rooms are of the richest Lyons embroidered silk, and the furniture exceedingly splendid. There are also several good pictures by modern French artists. From the windows, and indeed from any of the terraces, one of the finest views of Paris is to be enjoyed. The gardens of this château were laid out by Le Notre, and are very fine: they have lately been completely re-arranged, and the visitor should not quit Meudon without seeing them. The famous Rabelais was the rector of this

village. The wood of Meudon is extensive, and is much frequented in the summer by the Parisians and the inhabitants of the neighbourhood, particularly on Sundays and Mondays, when a ball is given. At the foot of the hill of Meudon, near Sèvres, are the curious chalk quarries of Moulineaux.

**MONT CALVAIRE** (also called Mont Valérien).—This hill, a conical insulated mount, two and a half leagues from Paris, is 558 French feet above the Seine, and is similar in its geological composition to Montmartre. It derives its name from a chapel consecrated here in 1633, on which occasion three lofty crosses were planted on the summit of the hill. From that time it was respected as a place of religious devotion; several hermits took up their abode on its sides, and pilgrimages used to be made to it. At the Revolution the custom fell into disuse; but at the Restoration pilgrimages again came into vogue for a short time. At the Revolution of 1830, the hill and its dependencies were finally taken from the influence of the church and devoted to lay purposes. The road to it is by Neuilly and Suresnes; from its summit is to be obtained one of the finest views in this part of France.

**MONTMARTRE**—derives its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. Before the Revolution there was on the summit of the hill a celebrated convent of Benedictine nuns, some remains of which may still be seen near the church. This village is remarkable for its numerous windmills and *guinguettes*, the latter of which are much frequented. The views from the hill are fine, and Paris is seen to great advantage. On the church tower is a telegraph which corresponds with Brest, Bordeaux, and Spain. The quarries of Montmartre are famous for their gypsum, or as it is more commonly called, plaster of Paris. The geological structure of this hill is highly interesting, as the ascending series of strata, from the passage of the *calcaire grossier* into the gypseous marls to the upper fresh water, is easily investigated. Near the summit of the hill, 300 feet above the river, is a newly-erected fountain supplied from the Seine by a steam-engine at St. Ouen.

**MONTMORENCY**—a small town, four and a half leagues north of Paris, delightfully situated on the summit of a hill, and commanding a fine view of the valley of Montmorency, one

of the most beautiful and picturesque spots in France. The house called the *Hermitage* was once inhabited by Jean Jacques Rousseau. It afterwards became the property of the celebrated composer Gretry, who died there in 1813; but has since been spoiled by several incongruous additions. The church is a beautiful building of the 15th century; and is situated on the slope of the hill. The forest of Montmorency is very extensive and highly picturesque, and a ride by the *Hermitage* to Écouen, or by Andilly to the *Rendezvous de Chasse*, is one of the greatest treats that a lover of fine scenery can enjoy. Horses and asses are always to be found in the market-place, ready saddled, at moderate prices. The restaurateurs are good. The country round is well-known for its cherries.

MORTEFONTAINE—9 leagues north-east of Paris, derives its name from M. Le Pelletier de Mortefontaine, who built a château there in 1770. This estate subsequently became the property and favourite residence of Joseph Bonaparte, and afterwards belonged to the Prince de Condé. The gardens and parks, which are well watered and ornamented with fountains, bridges, pavilions, and other works of art, are highly worthy of a visit from the tourist.

NANTERRE.—This village, two and a half leagues west of Paris, was the birth-place of St. Geneviève, patron saint of Paris, in the 5th century. The church was built about the year 1300. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes.

NEUILLY.—This village, delightfully situate at half a league from the Barrière de l'Étoile, has acquired celebrity on account of its bridge, its elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by their horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present structure, built by Perronet, is 750 feet long, and is composed of five arches, each 120 feet in breadth, and 30 feet in height. The distinguishing feature in the rising village of Neuilly, however, is—

THE SUMMER PALACE of his Majesty Louis Philippe, situated in a beautiful and highly-cultivated park of upwards of 100 acres. The building is laid out in the Italian style, consisting of only one storey, and though small in comparison

with the royal châteaux, having been the favourite residence of the King when Duke of Orleans, presents in the apartments, grounds, and all its arrangements, that happy union of unostentatious magnificence with comfort and convenience, so rarely found in the habitations of princes. The disposition of the various apartments equally provides the requisites for enjoyment of domestic privacy in its most delightful form, or for the reception of a crowd of guests. The grand saloon is a noble apartment, and the adjacent rooms appropriated to the use of their Majesties are splendid in the extreme. The bedstead in the Royal Chamber exhibits, upon examination, a trait of the King's character, and of the unforgotten vicissitudes of his early life, worth pointing out—it is, that a board and a single horse-hair mattress alone compose his Majesty's bed. The Queen's dressing cabinet, which is contiguous, is one of the plainest, but at the same time the most interesting rooms in the edifice, its only ornaments being the various prizes gained by the princes, her children, from their first entrance into their colleges. These are all neatly framed, and, each encircled with a branch of laurel, form the sole decorations of the walls. The flooring of the royal apartments is composed of the most beautiful wood, and the furniture, while of the richest description, is devoid of everything like vulgar ornament or display. A suite of apartments, near those of their Majesties, is appropriated to the King and Queen of the Belgians, who generally reside here during their frequent visits. Though less splendid, it is equally replete with every requisite of luxurious elegance and comfort. These apartments contain a small collection of pictures of the modern French School, among which we notice the Death of Prince Poniatowski, by Horace Vernet, a celebrated picture, known to every reader by the number of engravings copied from it. The libraries, which abound in this charming residence, are richly stored with the best authors—French, English, and Italian: among whom Shakspeare and Milton hold a distinguished place. It will also please the English admirer of his country's parliamentary eloquence, to observe that the speeches of the immortal Burke, with those of Fox, Grattan, and Canning are conspicuous among the tomes of this well-chosen collection. The grounds are laid out in the English style, and are in all respects worthy of the château. For permission to see this palace, which is only granted when the

Royal Family are not resident, application must be made by letter, post paid, to *M. l'Administrateur du Domaine privé du Roi, No. 216, Rue St. Honoré*.—New houses are perpetually rising in the thriving village of Neuilly.

PASSY—from its proximity to the capital and the Bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive and agreeable, is much frequented both by Parisians and foreigners; it possesses several pleasant houses with extensive gardens. It contains a spring strongly impregnated with iron, which rises in a garden, with fine walks and terraces, and is worth a visit. The celebrated Franklin resided at Passy in 1788, and a street and a barrier leading to it are called by his name. Here also died the famous Abbé Raynal, in 1796, after having resided in the village for several years; in 1803, Piccini, the rival of Gluck; and in 1834 Bellini, a composer of first-rate promise.

PECQ—a village four leagues from Paris, on the side of a hill, under the terrace of St. Germain. Since it became the station of the rail-road, it has extended to the opposite side of the Seine, whence the trains start. There are some good houses of entertainment here.

POISSY—situated at one of the extremities of the forest of St. Germain, on the Seine, is six leagues west of the capital, and is a very ancient town, where the kings of France had a palace at a remote period. St. Louis, who was born at Poissy, inhabited the château, and built the stone bridge, one of the longest in the kingdom. That monarch also established the cattle-market, still held there for the supply of Paris, every Thursday. Philip le Hardi, son of St. Louis, erected at Poissy, in 1304, a handsome church in honour of his father, on part of the site of one built there in the 12th century. In one of the chapels of the nave, the font in which St. Louis is said to have been baptized is preserved; and the painted glass in the windows represents his birth. Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561. In this town is a *Maison Centrale de Détention*, for persons condemned to solitary confinement or imprisonment for any term of years.

PONT DE ST. MAUR—so called from a bridge over the Marne which existed here in the 12th century. There is a curious passage here cut through the rock for shortening the navigation of the Marne; it is 30 feet wide, and the same in height,

and is worth visiting. This village is at the south-east extremity of the Bois de Vincennes.

**PRÉ ST. GERVAIS**—owes its name to a considerable meadow (*pré*) in part of Pantin, and a chapel dedicated to St. Gervais. This spot is almost entirely covered with small country-houses, and *guinguettes*. Its situation is favourable for pleasure excursions, while the proximity of the wood of Romainville is a still further inducement to the admirers of rural scenery. It is a mile north-east of Paris.

**RAINCY**—4 leagues from Paris, near Livry, is a château which formerly belonged to the Sanguins of Livry, but was ceded by them, in 1750, to the Duke of Orleans, who spared no expense to render it a princely residence. During the Revolution it was purchased by M. Ouvrard, the banker, and afterwards fell into the hands of Napoleon; it was returned to the Orleans family on the Restoration, and became crown property after 1830. The grounds are laid out in the English style, and the château has been much improved by King Louis Philippe.

**RAMBOUILLET**—is a small town, on the road to Chartres, 12 leagues south-west of Paris, with a royal château, situated in a park, abounding in wood and water. The approach from the village is by a long avenue, planted with double and triple rows of lofty trees, the tops of which are so broad and thick as nearly to meet. This avenue opens into a lawn, in the centre of which is the château, a vast structure, entirely of brick, built in the form of a horse-shoe, and flanked with towers. Francis I. died in this palace on the 21st of March, 1547; Louis XIV. held his court in it for some years; with Louis XV. and Louis XVI. it was a favourite residence; and Charles X. frequently visited it on hunting excursions. The grand saloon is of immense dimensions, with a floor of white marble and two rows of marble columns of the Corinthian order. The apartments, handsomely furnished, contain numerous pictures of value. In one of the turrets is shown the apartment in which Francis I. slept and held his levee; it is still in the same condition as in his time. On the sides of the bed are portraits of Louis XIV. and Louis XV., and of Philip V. of Spain and his queen. This palace has become celebrated from having witnessed the abdication of Charles X., and from the movement made upon it by the Parisians in 1830. The stables are capable of receiving 500 horses. The

gardens, which are extensive, were laid out by Le Nôtre. The parks contain 3,000 acres, and are surrounded by a forest of nearly 30,000 acres. The palace and estate are now let on lease to M. Scheikler.

REUIL—a village  $3\frac{1}{2}$  leagues west of Paris. The church has a tower of the 12th century; the rest of the edifice is of the time of Francis I. In one of the chapels of the nave are the monuments of the Empress Josephine and the Duchess de St. Leu, formerly Queen of Holland. West of the village are some fine barracks of the time of Louis XV.

ROMAINVILLE—a village, one league and a half from Paris, with a fine château and park. The château, on an eminence, affords one of the finest views in the environs of Paris. The Bois de Romainville is not very extensive, but its proximity to Paris causes it to be much frequented by the Parisians.

ROSNY—a village on the banks of the Seine and on the high road to Caen, at fifteen leagues and a half from Paris, is remarkable for an elegant country-seat, situated on an island, called Ile de Rosny, and surrounded by a park of 4,000 acres, in which the celebrated Sully, minister of Henry IV., was born, and which was bought in 1818, by the Duchess de Berry. After the Revolution of 1830 the château, furniture, etc., were said to have been sold to an English gentleman. They have again changed owners, and the estate has lately been sold in detached parcels.

SCEAUX—is a large village,  $2\frac{1}{4}$  leagues south of Paris. Colbert erected here a most magnificent château, with an immense park laid out by Le Nôtre. In 1700, this estate was purchased by the Duke de Maine, son of Louis XIV. and Madame de Montespan, after whose death it passed into the hands of the Duke de Penthièvre. At the Revolution the château and park were sold as national property, and the château demolished, but the mayor of Sceaux and some other persons associated and bought the part called the *orangerie*, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* in this ancient garden of Colbert, which is very much frequented. The weekly cattle-market, called *Marché de Sceaux*, is held on the high road at Bourg la Reine.

SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is one of the most ancient in the environs of the metropolis, it being known to have existed

in 560. It is principally celebrated for its magnificent royal manufactory of porcelaine. This establishment was formed in the Château de Vincennes, in 1738, by the Marquis de Fulvy, governor of the château. In 1750, the farmers-general, having purchased the manufactory, resolved to transfer it to Sèvres, and to this effect erected a spacious edifice on the left side of the road. It was finished and the manufactory transferred there in 1755. Louis XV., at the solicitation of Madame de Pompadour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the crown. The manufactory of Sèvres contains a museum consisting of a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; and a collection of models of all the ornamental vases, services, figures, statues, etc., that have been made in the manufactory since its first establishment. These models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelaine, are arranged in cases in the following order:—1, Etruscan vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delf-ware, and stone-ware. Here may be seen some delf-ware of the 15th century, the first that was glazed. 3. French earthenware, delf-ware, and stone-ware. 4. An interesting representation of the fabrication of porcelaine from the formation of the clay to the finishing. This closet also contains a specimen of every defect to which porcelaine is liable. 5. Porcelaine of China, Japan, and India. 6. Porcelaine of the different manufactories of France, with a progressive table of the qualities and prices to the present day. Porcelaine of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other Italian towns. 8. Porcelaine of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. This case contains specimens relating to the colouring of porcelaine, glass, and earthenware, and of the defects to which it is liable. In the library attached to the establishment there are numerous valuable works, with figures, consisting of travels, descriptions, etc., for the use of painters. The porcelaine originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. That now manufactured, called *porcelaine dure*,



is formed of kaolin, from the quarries near Limoges, alkali, sand, saltpetre, and nitre, to which, when in a state of fusion, clay is added. It requires a great fire to be hardened. What is called *biscuit de Sèvres* is this substance not enamelled. In the firing of this porcelaine, wood alone is employed. The workmanship of the royal manufactory of Sèvres is much more highly finished than that of any other manufactory in France, notwithstanding the same substance is used, and the white porcelaine is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters of the manufactory of Sèvres are of the first merit. The number of workmen exceeds 150. The show-rooms, which contain a splendid assortment of rich and costly articles, are open daily to strangers, who may purchase any articles they please. During the fête of St. Cloud an exhibition of the productions of the manufactory takes place in the show-rooms, which are thrown open to the public for three days. Applications for visiting the workshops must be made to *M. le Directeur de la Fabrique Royale de Porcelaine de Sèvres*, 18, rue de Rivoli. A dépôt of the products of this manufactory, with a school for painting on glass attached to it, is established at No. 18, rue de Rivoli, Paris, and is well worthy of being visited.

ST. CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself in a wood in this part of the country, and led the life of a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs, in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; but the palace is remarkable in the annals of France, for the revolution of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of the government of France. The town lies on the steep side of a hill, and contains little worthy of notice except the palace and its park. There are, however, several fine villas erected on its outskirts, and it is one of the healthiest places in the neighbourhood of Paris.

The PALACE was originally built in 1572, by Jerome de Condé, a rich financier. After his death, it was possessed

consecutively by four bishops of Paris, of the same family, and was even then renowned for the extent and beauty of its gardens. Louis XIV. purchased the Château de Gondy in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense to improve and adorn it. The repairs and additions were executed under the direction of Lepaute, Girard, and Mansard. Le Nôtre was charged with the plantation of the park, and is thought to have succeeded better at St. Cloud than in any other grounds which he laid out. This magnificent seat of the Dukes of Orleans remained in their family till 1782, when it was purchased by Louis XVI. for Marie Antoinette, his queen, who took great delight in St. Cloud, added several buildings, and often visited it, accompanied by the king. In 1793, this as well as the other royal palaces became national property. Napoleon always entertained a marked predilection for the château of St. Cloud, which had been the theatre of his first elevation; for it was in the *Salle de l'Orangerie* that the events of the 18th Brumaire took place, and there he lived and transacted the affairs of his empire more frequently than at Paris. Charles X. was residing in this palace when the revolution of 1830 broke out. It consists of one court with three piles of buildings, and other wings irregularly connected with them. The principal front is about 140 feet in length by 70 in height, and is adorned with several good pieces of sculpture. The columns that support the cornice of the central compartment are of the Corinthian order, and the general effect of the whole is elegant. Attached to the palace are some large barracks, stables, etc.

*Interior.* (1) The first suite of rooms consists of the *grands appartemens*, to which the visitor arrives by the *grand vestibule*. In this vestibule, to the right, is a magnificent marble staircase, and to the left a stone staircase leading to the corridors of the apartments. The *Salon de Mars* is adorned with eight Ionic pilasters and four columns of marble, each of a single piece; in it are some excellent paintings by Mignard, representing the Forges of Vulcan, Mars and Venus surrounded by Cupids and the Graces. The ceiling represents the assembly of the gods when summoned by Vulcan to wit-

(1) Considerable repairs and alterations have been making in the interior of the palace for some time, and permission to see it is to be had with great difficulty; but we give an account of the principal rooms, in order to convey to the reader an idea of their beauty and magnificence.

ness the infidelity of Venus. Over the fire-place is a valuable picture of the Duke of Orleans, brother of Louis XIV. The *Galerie d'Apollon* is a most splendid room, with a vaulted ceiling painted in Mignard's best style, with subjects taken from the mythology of Apollo, and with devices representing the seasons, etc. The profusion of gilding which is displayed here, and the rich tone of colour that prevails throughout the apartment, give a striking idea of the magnificence of the epoch when it was first erected. The walls are covered with a great number of very excellent cabinet pictures, comprising numerous beautiful Canalettis, and paintings by Mignard, Van Oels, Van Spaendonck, etc., with several modern French artists. Here too is a very extensive collection of valuable cabinets in tortoiseshell and buhl-work, together with two immense vases of Sèvres porcelain, and several exquisite models and smaller pieces of statuary. The *Salon de Diane* joins the above gallery, and is richly painted in its ceiling by Mignard. It contains two fine pictures, by Robert, of the Ruins at Nismes and Orange.—The *Chapel* is entered by a door leading from this salon into the royal gallery, and is a plain building with columns of the Tuscan order. The *Salon de Louis XVI.* is now used as a billiard-room; in the centre of the ceiling is a representation of Truth, by Prudhomme. The *Salon de Jeu* has the ceiling painted with eight Cupids, forming a circle. The ornaments are a beautiful and valuable mosaic table presented by Leo XII., about 30 inches in diameter, and of wonderful merit in the execution. From the ceiling is suspended a most elegant lustre of the time of Louis XIV. in German cut-glass and bronze gilt. The *Salon de Reception* is a handsomely-decorated room of good proportions. All these apartments are to have their silk hangings replaced by Gobelins tapestry, representing subjects taken from the pictures of Rubens. The *Salle des Gardes* leads to the king's apartments, which are the *Antichambre*; the *Salon d'Attente*, in which is a good picture by Granet and some beautiful pier-tables in Sèvres porcelain; the *Salon de Reception*; two other saloons, in the latter of which is a valuable vase in gold and silver, of the time of Francis I., most exquisitely sculptured; and the *Cabinet de Travail*. This last room is decorated with great elegance, and from its windows is a beautiful view over the capital and the surrounding country. An ingeniously-contrived bath-room leads to the

*bed-room of the King and Queen*, and the *Salon*, in which is a lustre of rock crystal of immense value. Next to this the visitor enters the *Salon de Reception de la Reine*, a beautiful room looking southward to the tower in the park, and containing a great number of valuable and interesting objects. The *Salon d'Attente* and an ante-chamber close this suite of apartments.

The *PARC RESERVÉ* begins at the château, and extends, almost always on the ascent, to the summit of the hill. It contains gardens and flower-beds ornamented with groves, and pieces of water, and is decorated with statues, sculptured by the most celebrated artists of the time of Louis XIV.

The *GRAND PARC* extends from the Seine and the road from Sèvres to St. Cloud, to beyond the summit of the hill, and is about four leagues in circumference. The entrance is near the bridge, and a wide avenue of chestnut-trees runs parallel to the river. To the right of this avenue is a long range of shops, constructed in 1807; and two plantations of chestnuts and limes, in the midst of which is the grand cascade. Beyond and stretching as far as Sèvres are some fine avenues, planted with elms, some of which are of a prodigious height. The entrance from Sèvres is by two pavilions at the foot of the bridge. The cascade of St. Cloud is divided into *la Haute Cascade* and *la Basse Cascade*: at the summit of the first is a group representing the Seine and the Marne, each reposing upon an urn from which water issues. Upon steps from distance to distance are placed urns and tables from which water falls into basins situated one above another, the last of which supplies by means of an aqueduct the lower cascade, which is separated from the upper one by the *Allée du Tillet*. The *Basse Cascade* nearly resembles a horse-shoe in form, and is remarkable for the abundance and rapid expansion of its waters, which fall in sheets from one basin to another into a canal 261 feet in length, by 93 in its greatest breadth; along which are 12 *jets d'eau*. The architecture of the cascade is ornamented with rock and shell-work, dolphins, and other appropriate emblems, and nothing can be more enchanting than the spectacle it presents when in full play. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, situated in front of a fine alley; it rises with immense force to the height of 100 feet, from a basin of which it forms the central point. By the side of it is a small stone

fountain of remarkable elegance. The waters generally play every other Sunday in summer. One of the finest spots in the park is that upon which is built the *Lantern of Demosthenes*, erected by Napoleon, a copy of the monument of Lysicrates at Athens. When the château is visible, applications for permission to see it must be made to *M. L'Intendant de la Liste Civile*, No. 9, Place Vendôme.

The *fête* of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts an immense multitude, particularly on Sundays. It is held in the park, and no one, without having seen it, can imagine the number of mountebanks, and persons of all classes, who assemble together.

ST. CYR—a village in the great park of Versailles, six leagues south-west of Paris, is celebrated for the *Maison de St. Cyr*, an establishment founded by Louis XIV. in 1686, at the solicitation of Madame de Maintenon, for the gratuitous education of 250 young ladies of noble birth; and where, on the death of that monarch, Madame de Maintenon retired, and died in 1719. The plans of the building were furnished by J. H. Mansard. In 1793, this institution was abolished, and the buildings converted into a military hospital. In 1806, Napoleon ordered the military school which he had formed at Fontainebleau to be transferred to St. Cyr, where it has since remained under the title of *École spéciale militaire de St. Cyr*. The number of pupils is upwards of 300, who are admitted from the ages of 18 to 21, after a severe examination by the persons appointed for a similar purpose in the *École Polytechnique*. The annual sum paid by each pupil is 1,500 fr. and 750 fr. on entering for his wardrobe and equipments. They engage on admission to go into the infantry or cavalry, and on leaving are named sub-lieutenants. The uniform worn by the pupils is that of privates of infantry, and the discipline is very severe.

ST. DENIS.—This town, two leagues north of Paris, owes its celebrity to the abbey of Benedictine monks long established there, and to the circumstance of the kings of France having chosen the church of that abbey for their place of burial. A chapel was founded here in honour of St. Denis about the year 250; and in 580, Dagobert, son of Chilperic, was buried there, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St.

Denis in 618; and Pepin, father of Charlemagne, began a new church here, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt below the choir. Suger, abbot of the monastery and regent of the kingdom, during the first crusade of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers still remain; but in the succeeding century all the rest of the building was reconstructed by St. Louis and his successor, between 1250 and 1281. It is one of the most beautiful and perfect specimens of the architecture of that epoch now remaining in France. It is a regular cruciform building, with double aisles, and a circular east end. Its total length is 390 feet, breadth 100 feet, and height of vaulting 80 feet. The style is early pointed throughout, and the execution of all the parts is remarkably delicate. Both the nave and the choir, with the transepts, have a light triforium gallery and clerestory windows, with the curves of the arches curiously adapted to the exigencies of the vaulting. At the eastern end of the choir is a beautiful Lady chapel, containing some specimens of good stained-glass of the 13th century. Of the exterior of the church the most remarkable features are the curiously crocketed pinnacles that crown the buttresses of the aisles; the spire and pinnacles of the western tower; and the richly-sculptured doorway of the northern transept. Since 1806, and especially since 1830, the church has undergone exceedingly extensive repairs and restorations, the total expense of which has been estimated at 18 millions of francs. In all that has been thus done, the ancient models have been observed with the greatest exactness. The kings and princes of France had been interred here up to the breaking out of the Revolution; but in pursuance of a decree of the Convention, in 1793, their remains were disinterred, and thrown into two large trenches without the church, opposite the northern porch. In 1795, the lead was stripped from the roof, and a decree was passed to raze the building to the ground, but, happily for the arts, a resolution so deplorable was not carried into execution. After this period, the church of St. Denis, having been neglected for several years, had nearly fallen into ruins, when Napoleon gave orders, in 1806, for the church to be repaired, and the vault of the Bourbons to be restored for the sepulture of the princes

and princesses of his own dynasty. The *oriflamme*, so long regarded as the sacred banner of the French nation, was kept at this abbey; and no church in France was so rich in relics and ecclesiastical ornaments. But all these were dispersed at the same epoch of the Revolution; and the monuments of the kings were removed to the *Musée des Monuments Français*, at the Convent des Petits Augustins, now the *École Royale des Beaux Arts*, where they were fortunately preserved to be restored at a future period to their original resting-place. To the left on entering the church is the tomb of Dagobert, rebuilt by St. Louis, and particularly deserving of attention, as a beautiful specimen of pointed architecture. On the same side are the magnificent monuments of Louis XII. and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The corpses of Louis XII. and his queen are represented on a cenotaph surrounded by 12 arches ornamented with arabesques of fine execution, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing battles fought in Italy by the French; the triumphant entry of Louis XII. into Genoa, and, above all, the battle of Agnadel. Above the cornice of the Mausoleum are kneeling statues in white marble of Louis and Anne. The latter monument was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with 12 Composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. The corpses of Henry II. and Catherine, in white marble, are represented upon a bed. The portrait of the latter is given with remarkable truth, and the light garment thrown over her body is exquisitely beautiful. On the opposite side is the truly sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Statues of Francis and Claude repose upon a superb cenotaph, ornamented with a frieze in relief representing the battles of Marignan and Cerisolles; the statues were executed by Pierre Bontemps. Above the cenotaph rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely,

Francis I. ; Claude, his queen ; the Dauphin and the Duke of Orleans, sons of Francis and Claude ; and the Princess Charlotte, their daughter. The ceilings and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel. On one side of the northern door is a spiral column to the memory of Henry III., who was assassinated by Jacques Clement, August 2d, 1589. On the other side of the door is a Composite column of white marble in memory of Francis II., who died in 1561. At the south door is a beautiful marble column in honour of the Cardinal de Bourbon, which is enriched with an allegorical capital in alabaster ; on the pedestal are a bas-relief representing Jesus Christ in the sepulchre, a masterpiece of Jean Goujon, and two other bas-reliefs in alabaster. On the opposite side of the door is a porphyry column with a Corinthian capital, to the memory of Henry IV. The choir, which is ascended by steps, is separated from the nave by a rich railing in wrought iron and bronze. The sacristy is spacious and highly ornamented ; it contains several paintings, by able modern artists, of events connected with the abbey of St. Denis. The royal vaults are entered by doors in each transept near the choir. The walls are cased with black marble and ornamented with stone pilasters ; the pavement is of white and black marble ; the coffins, covered with black or violet coloured velvet, with ornaments of gold or silver, are placed upon iron bars. In the royal vault are deposited the remains of Louis XVI. and Marie Antoinette, his queen, Louis XVIII., and other members of the late royal family. On entering the subterranean church by the door on the left, we see near the entrance a bas-relief of the third century and a piece of Roman mosaic work. Here are monuments of the kings of the first and second races ; the most remarkable of which are the marble sarcophagus in which Charlemagne was interred at Aix la Chapelle ; a marble statue of that monarch ; five statues in stone of Louis I., Charles II., Louis II., Charles III., and Charles IV. ; and cenotaphs (some of them with statues) of Charles Martel ; Pepin le Bref and queen Bertha ; Carloman, son of Pepin ; Louis and Carloman, sons of Louis le Bègue ; and Eudes, Count of Paris. Next come the monuments of the third or actual dynasty, consisting of cenotaphs, with one or two statues in stone or marble. The following is their order : Hugues Capet ; Robert le Pieux, and Constance



d'Arles, his queen ; Constance de Castille, queen of Louis VII. ; Henry I. ; Louis VI. ; Philip Augustus ; Louis VIII. The chapel of St. Louis is very remarkable : it contains figures and busts which are painted and gilt ; the busts are, St. Louis and Marguerite, his queen ; and the statues, the Count de Nevers and Robert de Clermont, his two sons. The other cenotaphs are those of queen Blanche ; Philippe le Hardi ; Charles, king of Sicily, brother to St. Louis ; Philippe le Bel ; Louis X. ; Blanche, daughter of St. Louis ; Philippe le Long ; Charles le Bel ; Jeanne de Navarre, daughter of Louis le Hutin ; Charles d'Alençon, brother of Philippe VI. ; Philippe VI. ; king Jean le Bon ; Jeanne de Bourgogne, queen of Charles VI. ; Charles V. ; Marguerite, daughter of Philippe le Long ; Charles VI., and Isabeau de Bavière, his queen ; and Charles VII., their son. The chapter of St. Denis consists of four canons of the first class, who are all bishops ; 16 of the second, and 36 honorary canons. Formerly expiatory services used to be performed here with great pomp on the anniversaries of the death of Louis XVI. and Marie Antoinette. Closely adjoining to the church, in the large and magnificent buildings of the monastery, is the *Maison Royale d'Éducation de la Légion d'Honneur*. (See p. 89.) In the town are several manufactories, and a small theatre. Three considerable fairs are held here annually. The number of inhabitants is about 5,000. (1)

ST. GERMAIN-EN-LAYE—is a town of about 12,000 inhabitants, 5 leagues west of the capital. The kings of France had a mansion at St. Germain, which was built by Robert, and where Louis le Jeune resided in 1143 ; but it was Francis I. who chiefly contributed to make it a splendid royal residence, by building a palace. Henry II., Charles IX., and Louis XIV. were born at St. Germain. Henry IV. took great delight in this palace, as did his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV., who never liked Paris, fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry IV., which is half a league in length, and nearly 100 feet in breadth, shaded by stately trees, and commanding a magnificent view. Louis XIV. quitted St. Germain

(1) For much interesting information concerning the abbey church of St. Denis, see "HISTORY OF PARIS," 3 vols. 8vo. Gallgnani and Co.,

for Versailles; and when Madame de Montespan succeeded in his affections to Madame de la Vallière, he gave the latter the château of St. Germain for her residence. It was afterwards occupied by James II., king of England, who kept his court there for ten or twelve years, till he died, September 16th, 1701. Under Louis XV. and XVI. the palace of St. Germain was abandoned. During the Revolution it was converted into barracks, and Napoleon established in it a military school for training cavalry officers. It is now used as a military penitentiary, and can hold 500 prisoners. Very little of the original internal decorations of the palace remain, except in the chapel. For permission to see the interior of the palace, application must be made by letter, post paid, to *M. le Commandant du Château de St. Germain*. On the Place d'Armes, fronting the Palace, is a new church of the Doric order, containing, besides some good modern paintings, a handsome tomb erected to the memory of James II. by George IV. of England. The town of St. Germain used to be proverbial for its dullness; but since the railroad from Paris has been established, new life and animation has been imparted to it. Numbers of Parisians now make it their summer residence, and several English families are settled there. House-rent and the prices of provisions have undergone a considerable rise. The elevated position of St. Germain renders it salubrious, though in winter the air is rather keen. Two annual fairs are held in this town; one called Fête de St. Louis, the other Fête des Loges. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison Royale de St. Denis. This fair, being held in the midst of the forest, has a pleasing and picturesque appearance, particularly at night, and is the most agreeable of any of the fêtes in the neighbourhood of Paris. The forest contains 8000 acres, and is entirely surrounded by walls. It abounds in stately trees.

**ST. MANDÉ**—is a village about a league from Paris, skirting the wood of Vincennes. It is full of guinguettes, which are much resorted to on Sundays.

**ST. MAUR**—about  $2\frac{1}{2}$  leagues south-east of Paris, was once celebrated for its Benedictine Abbey; and before the Revo-

lution had a magnificent château belonging to the princes of Condé. It contains many pleasant country seats.

ST. OUEN—a league and a half north of Paris, on the left of the road leading to St. Denis, is famous principally for its château where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, which was built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of *silos*, or subterranean storehouses, for the preservation of corn, which, after being kept in them for several years, is found as fresh and as good as though recently gathered in.

SURESNES—a village at the foot of Mont Calvaire, two leagues west of Paris, was formerly famous for its wines. It is remarkable for the interesting custom of the crowning of the *Rosière*, a very pretty sight, which takes place there on the Sunday after St. Louis's day (August 25th).

VERSAILLES. (1)—This large handsome town is situated four leagues from the capital, towards the S. W.; it is the chief place of the department of the Seine and Oise, the see of a bishop, the seat of a prefecture, and possesses three tribunals of Criminal Justice, *Première Instance*, and Commerce, besides a royal college, and an agricultural society. Before the Revolution its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 it was only a small village in the midst of woods, where the king of Navarre, afterwards Henry IV., used to come to hunt. At a subsequent period, it was much frequented for the same purpose by Louis XIII.; who, in 1624, built there a little pavilion as a resting-place on his hunting excursions. A few years afterwards, the same king purchased some land where the palace now stands, with the old *castel* of F. de Gondy, Archbishop of Paris, standing below it to the south, and erected there the small château which has successively grown into the present palace. This

(1) The principal books of reference for Versailles are the splendid work of M. Gavard, inventor of the Diagraph, "*Galerie Historiques de Versailles*," now publishing in numbers, folio, 5fr.; large 4to., 2fr. 50c.; 4to., 1fr. This work may be procured of the publisher, M. Gavard, No. 4 rue du Marché St. Honoré, or of Messrs. A. and W. Galignani and Co., No. 18, rue Vivienne; "*Le Palais de Versailles*," by M. Vatout, member of the Chamber of Deputies, librarian to the King, etc. etc., 1 vol. 12mo.—an excellent book for historical details.

château, built of red brick, consisted of a central pile, with two wings and four pavilions; but the whole surrounded by a fossé, occupied little more space than the inner apartments which now surround the Cour de Marbre. Louis XIV., on assuming the reins of government in 1660, became tired of St. Germain, and conceived the idea of converting his father's château into a splendid palace; the architect Leveau was entrusted with the execution of this design, and the alterations were commenced in 1664. The monarch had determined to form there a residence worthy of the court which he meditated establishing, and the difficulties of the undertaking arising from the nature of the site seemed only to stimulate him to proceed. Le Nôtre was ordered to lay out the immense gardens and parks; the vast terraces and excavations were executed at an incalculable expense of time and labour; the troops not engaged in war were made to assist, and 30,000 soldiers were more than once simultaneously employed on the works. Water had to be brought from a great distance to feed the reservoirs and fountains; and the project not only existed, but was actually commenced, of turning the river Eure through Versailles. Beyond the gardens a second inclosure was formed, called the Little Park, about four leagues in circuit; while still beyond this, the third inclosure of the Great Park had a circumference, including sinuosities, of 20 leagues, and contained numerous villages. The expense of all these stupendous undertakings was immense, and has been variously calculated; it seems, however, that there are no means remaining of arriving at an exact result; but the general tradition is, that the building and decoration of the palace cost less than the other works, and that nearly 40 millions sterling were altogether expended! At the same time every encouragement was given to persons desirous of building houses in the town, and a large population in an elegant city gradually rose round the monarch's residence. Leveau died in 1670, and Jules Hardouin Mansard, nephew of the celebrated Mansard, was charged with the continuation of the works. The architect wished to destroy all that remained of the château of Louis XIII., and to make one uniform building; but Louis XIV. insisted on preserving it as a memento of his father, and therefore only allowed him to make alterations in the court, and to surround it on the western side with the magnificent piles of building forming the garden front. At

first only the central part was erected, containing the grand apartments; then the southern wing for the younger branches of the royal family; and at length, in 1685, the northern one for other personages of the court. The King continued to reside at St. Germain till 1681, coming over continually to give fêtes, and to inspect the works; but at that period the monarch, with all the court, finally took up their residence at Versailles. Most of the dependencies of the palace were erected about this time; but the chapel was not begun till 1699, nor finished till 1710. Under Louis XV., the theatre, at the extremity of the northern wing, was begun by Gabriel, finished by Leroy, and inaugurated, on the marriage of the Dauphin, Louis XVI., in 1770. Towards the end of the same reign, Gabriel added a wing and pavilion to the northern side of the Cour Royale, and was to have built across the courts a new front in the same uniform style; but Louis XVI. was alarmed at the expense; the troubles of his reign soon after intervened; and the corresponding pavilion, on the southern side of the Cour Royale, was added by Louis XVIII. after the Restoration. Independently of the extensive internal changes effected by his present Majesty, a new pile of building, joining the chapel and theatre, has been added, and other works are still in progress—so slow and so various has been the growth of the château of Versailles.

From the time of Louis XIV. to that of the great Revolution, with the exception of the Regency of the Duke of Orleans during the minority of Louis XV., 1715—1722, the king, the royal family, and the court, the ministers, and the various public officers, were all concentrated in the palace of Versailles and its dependencies. The furniture was of the most gorgeous description; the ablest painters and sculptors of France had adorned the edifice with their works, and it contained a large collection of the finest objects of art of foreign countries; it was all that the most refined and luxurious court of Europe could make it. But after 1792 the palace was cleared; every thing moveable was disposed of as national property, and Versailles remained desolate. An attempt was made, but failed, to make it a succursal house to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon, on coming into power, preserved it from destruction. The estimated expense of 50 millions of francs, required for its restoration, alone hindered the Emperor from residing here;

but he repaired the walls, fountains, etc., and restored some of the apartments. Louis XVIII., who at first wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to six millions of francs, which were judiciously employed in repairs and alterations. "Things remained in the same state during the reign of Charles X., and it was reserved for King Louis Philippe to restore this palace to its ancient splendour. Time, however, had been marching on, and Versailles could not again exist under the conditions of the monarchy of Louis XIV.,—it could no longer be the abode of a population of courtisans, nor the Olympus of a monarch. For it, however, to become the rendezvous of all the illustrious of France, to collect the inheritance of all her glories, and, without being despoiled of the recollections of grandeur now passed away, to be clothed with other grandeur, new and national, was a destiny not less splendid, not less august, than that which first awaited it." (1) On the one hand, his present Majesty has not only removed all the petty internal arrangements by which the grand conceptions of Louis XIV. had in process of time become disfigured, but has restored all the painted ceilings, gildings, etc., has formed new galleries and saloons, and both improved and harmonized the whole edifice; while, on the other, he has completely filled it with an immense series of paintings, sculpture, and works of art, illustrative of "everything that has reflected honour on the annals of France, from the cradle of the monarchy down to the present day." (2) The historical museum thus formed is without a parallel—like the palace that contains it, it is receiving continual additions, and the estimated expense of all that has been done here by the king is 15 millions of francs.

THE PALACE AND ITS DEPENDENCIES.—*Exterior.* The palace is approached from the town by the Place d'Armes, a fine open space, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Royal Stables, erected under Louis XIV. by J. H. Mansard. They present semicircular fronts, with courts enclosed by handsome iron railings, and have lofty gateways, ornamented with trophies and sculptured pediments; behind are large courts and various ranges of buildings. Those to the north, called *les Grandes Écuries*, contained the carriages and horses of the royal family; while those to the south, called *les Petites Écuries*, though of the

(1) Vatout, "Le Palais de Versailles," p. 21. (2) Vatout, p. 22.

same size, were appropriated to the horses of the royal household, the grooms' lodgings, etc. The latter are now a cavalry barrack, and the whole used to afford accommodation for 1,000 horses. The Grand Court, 380 feet in width, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, and having a central gateway, surmounted by the ancient shield of France with the three fleurs-de-lys. At the extremities of this railing are groupes of figures in stone; those on the right representing France victorious over Austria, by Marsy, with the statue of Peace; those on the left, France victorious over Spain, by Girardon, with the figure of Abundance. The court itself rises towards the palace on the slope of the hill, and on each side of it is a plain range of buildings, erected by Louis XIV. for the use of the ministers. In front of these stand sixteen marble statues, twelve of which, until 1837, used to adorn the Pont de la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turenne; those on the left are Suger, Duguesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. In the midst, at the upper part of the court, is a colossal equestrian statue in bronze of Louis XIV.; the figure of the monarch by Petitot,—that of the horse, which was originally intended for a statue of Louis XV. in the Champs Elysées, by Cartelier. This is one of the best statues at Versailles. Beyond the Grand Court, at first called the *Cour des Ministres*, is the *Cour Royale*, which, before the Revolution, was separated from it by an iron railing, and within which none but the carriages of royal personages, or those who had the right of bearing certain arms on their equipages, were admitted. On the northern side of this is the wing and pavilion, in the Corinthian style, erected by Gabriel, under Louis XV.; on the southern, is that terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription that announces the new destination of the palace: —“*A toutes les gloires de la France.*” After this comes the *Cour de Marbre*, surrounded by the old palace of Louis XIII. All this part of the edifice is of red brick; it is only two storeys in height, and is surmounted by the half-sloping roof, to which the elder Mansard left his name. The whole is crowned with balustrades and sculpture, once richly gilt, and is ornamented with vases, trophies, busts, and statues. The

busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and are placed on brackets between the windows; the statues, vases, etc., were all executed by the most celebrated sculptors of the age of Louis XIV. In the centre of the front is a balcony of white marble, supported by eight Doric columns, of beautifully-coloured marble; above this are two recumbent figures, forming a kind of pediment, and supporting a clock—Mars, sculptured by Marsy, and Hercules, by Girardon. The dial-plate of this clock was used only to mark the hour of the last king's death; which in the case of Louis XIV., was announced by the principal gentleman of the bed-chamber, who came out on the balcony below, and, exclaiming "*Le roi est mort!*" broke his wand of office; he then took up another, and cried "*Vive le roi!*" The pavement of the *Cour de Marbre*, from which it derives its name, was formerly much more elevated. In the middle used to stand a beautiful basin and fountain; and the court itself was often used by Louis XIV. for festivals and theatrical representations. To the south of the *Cour Royale*, a small court, called the *Cour des Princes*, divides the wing finished by Louis XVIII. from the main body of the southern wing of the palace. This wing is built round the *Cour de la Surintendance*, so called from the offices that once occupied its eastern side, and which have recently been ceded to the municipality of Versailles for the town library, etc. A small street approaches the palace on this side, and separates the southern wing from the *Grand Commun*, a vast square building, remarkable only for its solidity, and which, before the Revolution, lodged within its walls 3,000 persons. On the northern side of the *Cour Royale* a small court intervenes between the wing built under Louis XV. and the chapel. This edifice is of remarkable richness and elegance, and of the best style of the age of Louis XIV. It is ornamented with fluted Corinthian pilasters between the windows, with sculpture, formerly gilt, and with a balustrade, crowned by 28 statues. The external dimensions are 148 feet by 75, in length and breadth, with an altitude of 90 feet. The height of its roof, richly edged with dentellated iron work, causes this building to be seen capping the palace from almost every side, and is said to have resulted from a design of the architect, who wished thereby to force Louis XIV. to raise the whole palace another storey. The northern wing comprises the *Cour de la*



*Bouche*, where the kitchens once were, and the *Cour du Théâtre*; the latter bounded on the north by the *Salle de l'Opéra*, the exterior of which is plain and massive. Beyond the theatre is one of the great reservoirs that feed the fountains. The eastern side of these courts is formed by a new pile of building of elegant design, and harmonizing with the older parts of the palace, recently added by King Louis Philippe; it forms one side of a wide street, to the east of which are some minor dependencies of the palace, and another reservoir. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of the style that exists in France. It presents a large projecting mass of building, with two immense wings, and consists of a ground-floor, first-floor, and attic of the Doric, Ionic, and Corinthian styles respectively. The wings, of nearly equal dimensions, the southern being rather the longer of the two, exceed 500 feet in length; the central front is 320 feet long, and each of its retiring sides 260 feet; the number of windows and doors is 375. Although of unusual elegance in all its details, and especially remarkable for the delicate colour of its stone, this structure has been justly criticised for the inordinate proportion of its length, and its too great uniformity. Along the immense extent of this façade there is no pediment, no pavilion, or other salient object to break the monotony, except peristyles of Ionic columns, which decorate it from distance to distance. These peristyles are 15 in number, and above each are placed, over the cornice, allegorical figures in stone, of good execution. The balustrade which crowns the edifice was formerly surmounted by vases and groupes, which have been destroyed by time. The best view of this front is from either end of the great terrace, and of the whole palace from the heights of Satory.

INTERIOR, AND HISTORICAL MUSEUM. (1)—Before, however, noticing the internal arrangements of the palace, the reader should be informed that the historical collections comprised in it may be divided into five principal sections:—1. Historical Pictures; 2. Portraits; 3. Busts and Statues; 4.

(1) In describing the interior of the palace, we shall follow the order laid down by M. Vatout, in his excellent work on this subject; and for more detailed information concerning the pictures, statues, local particulars, etc., shall refer the reader to the works quoted in a preceding note, and to the catalogues of the museum.

**Views of Royal Residences, etc.; 5. Medals and Coins.** The historical pictures represent the great battles, military and naval, that have honoured the arms of France from the earliest periods;—the most remarkable historical events of the national annals;—the age of Louis XIV.;—the reigns of Louis XV. and Louis XVI.;—the brilliant epoch of 1792; the victories of the Republic; the campaigns of Napoleon;—the principal events of the Empire;—the reign of Louis XVIII.;—the reign of Charles X.;—the Revolution of 1830, and the reign of Louis Philippe. The portraits comprise the Kings of France, from Pharamond to the present day;—Grand Admirals of France;—Constables;—Marshals;—celebrated warriors of France, not included in the foregoing; and a large collection of persons of note of all ages and countries. The busts and statues comprise also a great number of illustrious personages, from the earliest times of the monarchy, and a supplementary series is to be found, elucidating the history of France, in the medals and coins. The views of royal residences have a peculiar value, as affording contemporaneous representations of edifices, many of which no longer exist, and as illustrating the dresses, etc., of the times when they were executed. To arrange these collections chronologically was found to be impossible, from the nature of the locality, the sizes of the pictures, etc.; the classes, therefore, enumerated above have been kept together, as far as was compatible, and each of them may be examined separately, or in conjunction with the rest. Continual additions to this gigantic museum are making every day, and are likely to be made for some time to come; it can hardly, therefore, be said to be complete, nor can any description of it be yet formed so as to be permanently correct.

*Centre, Ground floor.*—The apartments on the southern side of the palace towards the garden were occupied by the Grand Dauphin, son of Louis XIV., until his death, in 1711; afterwards, by the Duke de Berri, grandson of that monarch; Louis the Dauphin, son of Louis XV., and father of Louis XVI., Louis XVIII., and Charles X.; Louis XVI., with Marie Antoinette; and Louis XVIII. They now contain the portraits of the Grand Admirals, Constables, and some of the Marshals of France. The middle part of the western front was a vestibule in the time of Louis XIV., by which passage was afforded to the gardens, and was afterwards converted

into rooms by Louis XV.; it now forms the beautiful gallery of Louis XIII., and is one of the happiest alterations effected by his present Majesty. The apartments on the northern side were those of the amiable Count and Countess de Toulouse under Louis XIV., and, afterwards, of the Princesses, daughters of Louis XV.; they are now filled by the remainder of the long suite of portraits of marshals. The two last rooms towards the corner, by the vestibule of the chapel, filled with the portraits of celebrated French warriors, were successively tenanted by Madame de Montespan, under Louis XIV., and Madame de Pompadour, under his successor. All the rooms on this floor retain little or nothing of their former aspect; they had been injured by petty alterations made under Louis XV., and it is only by King Louis Philippe that they have been judiciously re-arranged nearly as they originally were. Behind the *Galerie de Louis XIII.* were the bathing-rooms of Marie Antoinette, now changed into the Gallery of the Kings of France. The other rooms on this floor, surrounding the *Cour de Marbre*, contain, on the south, the royal residences of France; on the north, part of the collection of marine pieces. Four small courts, two on either side, are comprised within the buildings of this central pile; adjoining one to the north, was a magnificent vestibule and staircase of marble leading to the grand apartments, in the time of Louis XIV. This was destroyed by his successor, and only the corresponding staircase, on the southern side, known ever since as the *Escalier de Marbre*, with its vestibule, was suffered to remain; another staircase, of elegant construction, has been formed near the vestibule of the chapel by King Louis Philippe. The *Escalier de Marbre* is one of the finest in France for the richness and variety of its marbles, and produces a stately effect.

*First floor.*—At the head of this staircase a marble vestibule, on the left hand, leads to the private apartments of the King. These form the circuit of the *Cour de Marbre*, and have been restored to all their primitive splendour, while at the same time, there has been placed in them a collection of pictures relating to the reign of Louis XIV. The *Salles des Gardes* leads to the *Salle du Grand Couvert*, where, when the monarch dined in public, only his children and grandchildren were admitted by Louis XIV. to the honour of sitting with him at table. South of this room, and surrounding a small court, are the private apartments of Marie Antoinette,

where that amiable, but unfortunate, Princess used to enjoy the society of her intimate friends, the Princess de Lamballe, the Countess de Polignac, the Duke de Guignes, etc. They have been tastefully restored and furnished in the style of the times, but are not shown except on a particular order. We next come to the *Oeil de Bœuf*, a beautifully decorated room, the grand antechamber of the King, so called from the oval window at one extremity, and celebrated in the annals of Versailles for the intrigues of courtiers, who used to wait here for the *lever* of the monarch. Louis XVI. and Marie Antoinette dined here in public every Sunday. A small door in the south-west corner communicates with the Queen's private apartments and bed-room. The *Chambre à Coucher de Louis XIV.* occupies the centre of the front towards the *Cour de Marbre*, and is the *sanctum sanctorum* of the palace. The decorations of this splendid room are exceedingly magnificent, and, with all that is in it, have been carefully restored to the state in which they were at the decease of the Grand Monarch. The ceiling is adorned with the *Titans* of Paul Veronese, brought hither from the hall of the Council of Ten, at Venice, by Napoleon, and portraits of the nearest descendants of Louis XIV. are hung on the walls. The bed, placed within a splendidly gilded balustrade, is that on which this monarch died, and the coverlid and hangings are partly the work of the young ladies of St. Cyr. Since the death of Louis XIV. no monarch has ever slept in this room; but it was from the balcony that Louis XVI., surrounded by his Queen and his children, harangued the furious populace which came to drag him from his palace, on the 6th October, 1789. From this room the visitor enters the *Cabinet du Roi*, or Royal Council Chamber, decorated in the same beautiful style as the two preceding apartments, and containing some of the original furniture that was in it during the reign of Louis XIV. At one end is a celebrated mechanical clock, which displays a curious figure of the Grand Monarch, and plays a chime whenever the hour strikes. In this room Louis XIV. used to work with his ministers Colbert, Louvois, and Torcy; here he took leave of Marshal Villars, when the fate of the monarchy depended on the campaign that ended with the victory of Denain; here he received Lord Bolingbroke; here he introduced to the grandees of Spain his grandson, the Duke d'Anjou, as their king, and declared that "thenceforth there were no more Pyre-

nees." Louis XV. signed here the decree for expelling the Jesuits, in 1762, and the treaty that terminated the seven years' war, in 1763; here, too, that easy king suffered an unworthy female favourite to sit on the arm of his chair in the presence of the Council, and to fling a packet of unopened dispatches into the fire before his face. It was on the 23d June, 1789, in the recess of the window nearest the Royal Bedchamber, that Louis XVI. received from the Marquis de Dreux-Brézé the famous reply of Mirabeau, that "the deputies of the States were assembled by the will of the people, and would not leave their place of meeting except by the force of his master's bayonets." The history of the three reigns and the annals of the palace are epitomized in the three rooms just described, and the destinies of France and Europe were often decided within their precincts.

Leading from these apartments, and on the northern side of the *Cour de Marbre*, is a suite of rooms, called *Les Cabinets*, into which no one was admitted but those who had the *grande entrée*. They are not open to the public, but may be visited on a special order. The first was the billiard-room of Louis XIV., and was afterwards the bed-chamber of his successors. It was here that the death of Louis XV., so graphically described in Madame Campan's Memoirs, took place. Beyond it is the *Salle des Pendules*, so called from a magnificent clock, which shows the days of the month, the phases of the moon, and various astronomical phenomena. The meridian line traced on the floor was the handywork of Louis XVI. Next to this comes the *Cabinet des Chasses*, from whence a window leads to a balcony looking into the *Cour des Cerfs*, where the Royal Family used to place themselves after grand hunting parties to see the game counted in the court below. A grating on the left of this window used to admit Madame du Barri secretly to the chamber of Louis XV.; for her own apartment was over this room, and was approached by a small staircase, the access to which is by a richly gilded door. It was at the bottom of this staircase, leading into the *Cour de Marbre*, that Louis XV. was attempted to be assassinated by Damiens in 1757. On the same floor with the apartment of Madame du Barri are several little chambers, where Louis XV. and his successor loved to shut themselves out from all the world; adjoining them was a workshop in which Louis XVI. had his turning-lathe esta-

blished, and another where his forge still exists. Above these was a *belvedere*, commanding the palace and the neighbourhood, where the same king used to sit with a telescope, and amused himself by watching all that was going on in the town or the palace gardens. The *Cabinet des Chasses* contains the portraits of the principal architects, painters, etc., who have contributed to the building and ornamenting of the palace. A room adjoining this, on the *Cour des Cerfs*, was the private apartment of Madame de Maintenon, in which Louis XIV. passed most of his evenings in the latter part of his life; it is now the sitting-room of King Louis Philippe during his visits to Versailles. The *Cabinet de Louis XVI.*, where the king traced out the route of the unfortunate Lapeyrouse, was the private dining-room of Louis XIV., in which he generally appeared at table with Madame de Maintenon and all his family. The great monarch never touched tea, chocolate, coffee, or any liqueur; he disliked game, but was fond of pastry; he had only two meals a-day, and drank no other wine than Champagne, always iced. In this room Louis XIV. himself waited on Molière, to teach his courtiers how to respect genius. Immediately adjoining this room is his *Confessionnal*, where the chair still exists, seated in which Père la Chaise and Père Letellier obtained that influence over his mind which ended in the Revocation of the Edict of Nantes. The private apartments terminate here at the end of the *Cour de Marbre*; they contain numerous portraits and pictures relating to the persons and the times by which they have been rendered remarkable. Beyond them, on the *Cour Royale*, occurs another suite, including the *Salles de la Vaisselle d'Or, des Porcelaines, de la Bibliothèque*, where the historians of France are now collected, and where, in a cupboard near the northern door, the famous *Livre Rouge* was discovered; the *Cassette de Louis XV.*, the *Atelier* of Mignard, the *Salle à Manger de Louis XV.*, and the *Salle des Médailles*. All these rooms are adorned with pictures relating to the times of Louis XIV. and XV.; and the last contains a curious collection of military pieces in distemper.

The *Grands Appartements* occupy the whole of the first floor of the central building facing on three sides to the garden; those on the north were the King's, those on the south were appropriated to the Queen. The former present a striking contrast to the other suites of the palace; they are large

and lofty, encrusted with rich and dark marbles, and loaded with a profusion of massive gilded ornaments. Their ceilings are covered with warmly coloured paintings, and their general effect is that of solemn and pompous magnificence. The Queen's apartments are in white and gold, painted on the ceilings, but less richly than the King's, and from their southern aspect are light and cheerful; everything in them has an air of court-like elegance. Throughout all these rooms, which have been entirely restored with great care and taste, King Louis Philippe has placed a most interesting series of portraits and pictures, completely illustrating the life and domestic relations of Louis XIV.; the long series of apartments has all the magnificence which it originally possessed, but after all conveys an imperfect idea of the splendour of the court of the Grand Monarch. The *Salon d'Hercule*, which precedes the suite, once descended to the ground floor, and was the chapel where Bossuet and Massillon preached. The splendid ceiling, 64 feet by 54, representing the apotheosis of Hercules, was executed by Lemoine in 1729. The *Salons de l'Abondance, de Vénus, and de Diane*, derive their names from the allegorical subjects painted on the ceilings of the two first by Houasse, of the latter by Blanchard. The *Salon de Mars* was used as a ball-room by Louis XIV.; its ceiling is by several artists of the time. Beyond this is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling by Philippe de Champagne. Next to it is the *Salon d'Apollon*, or Throne Room, where Louis XIV. received ambassadors, accepted the apology of the Doge of Genoa, and in 1715 held his last public audience. It was used for similar purposes by Louis XV. and Louis XVI.; the ceiling is by Lafosse. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., has a ceiling by Lebrun, representing France scourging Germany, Spain, and Holland. It leads into the *Grande Galerie des Glaces*, one of the finest rooms in the world, extending with the *Salon de la Guerre* and the *Salon de la Paix*, at the opposite extremity, along the whole of the central façade, and measuring 242 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond to the same number of arcades opposite, filled with looking-glass; sixty composite pilasters of red marble, with bases and capitals of gilt bronze, fill up the intervals between the windows and arcades; while each of the en-

trances is adorned with columns of the same order. The vaulted ceiling was painted along its whole length by Lebrun ; and is divided into nine large and eighteen smaller compartments, in which are represented under allegorical figures the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659, to that of Nimeguen in 1678, exclusive of other subjects in the intermediate spaces. "It was in this gallery," says M. Vatout, "that Louis XIV. displayed all the grandeur of royalty ; and such was the luxury of the times, such the splendour of the court, that this immense room could hardly contain the crowd of courtiers that pressed round the monarch." Several splendid fêtes were held in it ; of which those on the marriage of the Duke de Bourgogne in 1697, and on the arrival of Marie Antoinette, were the most brilliant. Several of the glass arcades in the middle of the gallery lead into the *Oeil de Bœuf* and the *Cabinet du Roi* ; the grand entrance to the south opens into the *Salon de la Paix*, one of the most beautiful rooms in the palace. The ceiling, by Lebrun, indicates France spreading universal peace and abundance ; and the apartment itself was formerly filled with all that was rare and worthy of a place in the Queen's card-room. The anecdotes connected with this room are too numerous to be here detailed. From this opens the *Chambre à Coucher de la Reine*, inhabited successively by Maria Theresa, wife of Louis XIV., Maria Leczińska, wife of Louis XV., and Marie Antoinette. Here the Duchess de Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême. Here too this unfortunate Queen was roused from her bed on the fatal night of the 5th and 6th October, 1789, and forced to escape from the mob, which had burst into the palace, by a small corridor that leads from this room to the *Oeil de Bœuf*. The ornaments of this room are exceedingly chaste, and the ceiling is by Boucher. The *Salon de la Reine* served for the Queen's evening parties, which were at their highest pitch under Maria Theresa, Queen of Louis XIV., and in which Henrietta of England, widow of Charles I., was one of the most interesting personages. The ceiling is by Michael Corneille. In the *Salon du Grand Couvert de la Reine*, Louis XIV., while his consort was alive, often dined. Queen Maria Leczińska dined here always in public ; and Marie Antoinette as long as she was Dauphiness. The ceiling is remarkable as containing



a fine Paul Veronese, *St. Mark and the Theological Virtues*, brought hither by Napoleon from Venice. The next room is the *Salle des Gardes de la Reine*, with an admirable ceiling by Coypel, celebrated in a melancholy manner by the slaughter of the Queen's guards, on the occasion above alluded to, when speaking of her bed-chamber. The Queen's state apartments end here at the top of the *Escalier de Marbre*; but immediately leading from them is the *Grande Salle des Gardes*, where the body-guards were usually assembled. It is now called the *Salle du Sacre*, from David's famous picture of the *Coronation of Napoleon* that hangs against one of its walls.<sup>(1)</sup> Several small rooms that fill up the remaining portion of this wing formed the Chapel of the Château of Louis XIII.; they were inhabited by Louis de Bourbon, Count de Clermont, under Louis XV., and now contain pictures illustrating the campaigns of 1793 and the two following years. Beyond these, to the East, stretches the wing completed by Louis XVIII.: the old apartments contained in it were those of Cardinal de Fleury, Minister to Louis XV., and are now filled with the collection of military drawings. A spacious room corresponding to the *Salon d'Hercule*, and formerly the *Salle des Cent Suisses*, completes the long suite of the central pile. It is now one of the most interesting apartments in the whole palace, containing portraits of all the great military characters of the Revolution, and many of them in double, as they were in 1792, and as they were afterwards, when their honours sat thick upon them. Thus there will be observed in it the portraits of Napoleon as lieutenant-colonel, in 1792, and as Emperor, in 1804; of Marshal Lannes as sub-lieutenant, in 1792, and as Duke de Montebello, in 1804;—of Marshal Soult as sergeant, in 1792, and as Duke de Dalmatie, in 1804;—of Murat as sub-lieutenant, in 1792, and as King of Naples, in 1808;—of Marshal Bernadotte as lieutenant in 1792, and as Prince of Pontecorvo, 1804—now King of Sweden;—of Louis Philippe, as lieutenant-general in 1792, and as King of the French, in 1830. Besides these there are some valuable portraits of Lafayette, Dumouriez, Kellermann, and most of the marshals of Napoleon. It is called the *Salle de 1792*, and might well be termed the *Salle des Héros*.

(1) The artist received 100,000frs. for this fine painting, and 75,000frs. for the "Distribution of the Eagles to the Legions," which is placed opposite to it,

The attic of the centre, like the corresponding storey in each of the two wings, was tenanted in the palmy days of Versailles by the nobles attached to the court, in virtue of their offices. The apartments contained in it are now appropriated to the general service of the palace.

**SOUTHERN WING.**—This part of the Palace was called the *Aile des Princes*, from its being appropriated to the children and near connexions of the monarch. The internal arrangements of the rooms having been entirely changed by King Louis Philippe, it is no longer possible to point out the spots of local interest, as in the central building, and it will therefore be sufficient to give a brief enumeration of the Princes who have lived in this wing. The southern end of the first floor was appropriated to the grandchildren of Louis XIV., with Fenelon as their preceptor; while the Duke of Orleans, brother of Louis XIV., and the Duke de Chartres, afterwards Regent, occupied the remainder. At a later period it was held by the Count d'Artois, afterwards Charles X., the Duke de Penthièvre, and other Princes of the blood royal. At the northern extremity of the wing were the apartments of the Duke of Orleans, Philippe Égalité, and under it, where the arcade now leads into the garden, used to be a small theatre, in which Lulli and Quinault often charmed the ears of the court. On the ground-floor, the daughters of Louis XIV., the Count and Mlle. de Charolais, the Princess de Lamballe, the Dauphin, son of Louis XVI., his sister, the Duchess d'Angoulême, and the Count de Provence, afterwards Louis XVIII., were successively lodged. The attic, as has been already observed, contained several nobles of the court. It will be readily agreed that could these walls speak they would tell many an historical tale, hardly inferior in interest to those connected with the rest of the edifice. On the ground-floor, a long suite of rooms, fronting the gardens, contains the military history of Napoleon from 1796 to 1809, depicted on more than 300 canvasses. A vestibule in the middle is adorned with some valuable statues and busts of the Emperor and his family, while a large saloon at the southern end is dedicated to the glorious recollections of Marengo, etc. On the same floor, behind these rooms, runs a gallery 327 feet long, filled with the statues and busts of celebrated generals from 1790 to 1815. On the first floor immediately above this gallery is another of the same dimensions, occupied by the busts and statues of remarkable

personages from 1500 to 1792, and called the *Galerie de Louis XIV.* Over the *Salle de Marengo* is the *Salle de 1830*, dedicated to the pictures that record the principal events of that memorable revolution. All the rest of the floor is formed into the *Grande Galerie des Batailles*, or, *Galerie de Louis Philippe*, which has absorbed the greater part of the attic, and constitutes an immense gallery 393 feet in length, 42 in breadth, and the same in height. A vestibule at each end and one in the middle, with coupled columns, break what would otherwise be the monotony of so great an extent; and the roof, vaulted like the *Galerie des Glaces*, is lighted by double sky-lights, and richly ornamented with gilded compartments. At each end are frescos by Abel de Pujol, and on the walls are 33 pictures of large dimensions, representing the great victories of the French nation. The effect of this gallery is exceedingly striking. The works of Gérard and Horace Vernet, amidst other grand productions, cannot fail to attract attention. The attic comprises two galleries of the general collection of portraits.

**NORTHERN WING.**—Although the interior of this wing has not been so much changed as that of the corresponding member of the palace, it will be sufficient to enumerate the personages who have dwelt in it, to show that it possesses considerable local interest. It stands in part on the site of the *Fountain of Tethys*, immortalized by Lafontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV., the Prince de Conti, elected King of Poland in 1697, the Duke de Maine, son of Louis XIV., the beautiful Marquise de Thianges, sister of Madame de Montespan, Marshal Villars, and the Duke de St. Simon, author of the memoirs. In after times the ground-floor was partly occupied by the Prince de Condé, who commanded the army of emigrants during the Revolution; and the first floor by the Dukes of Angoulême and Berri, sons of Charles X. It was in the room of this storey, immediately adjoining the vestibule of the chapel, that the Cardinal de Rohan was arrested for the affair of the famous necklace that had so fatal an influence on the destinies of Marie Antoinette and her court. The suite of apartments on the ground-floor, fronting the gardens, contain a series of pictures illustrating the principal events of the history of France up to the Revolution. Behind them a stone gallery, 300 feet in length, holds the busts, statues, and monumental

effigies of the kings, queens, and illustrious personages of France until the time of Louis XV.; one of the chief ornaments of this collection being the admirable statue of Joan of Arc, executed by the late lamented Princess Marie of France, Duchess Alexander of Wurtemberg. Over this, on the first floor, another gallery contains the statues, etc., of personages illustrious in the earlier times of the monarchy; while in the apartments towards the gardens the suite of illustrations is continued up to 1830. The greater part of the collection of portraits, medals, etc., is arranged in the attic.

Between the Salle de l'Opéra and the Chapel is a new building, erected by King Louis Philippe, but which is not yet opened to the public. The ground-floor comprises the *Salle des Croisades*, a splendid Gothic gallery, in which the pictures relating to those interesting periods are to be arranged. The ceilings and walls are charged with the armorial bearings of all the French knights who fought in the Holy Land, and on one side are the highly-valuable oaken doors given to the Prince de Joinville by the Prior of the Order of St. John of Jerusalem. On this floor are several rooms devoted to the general series of marine pictures. On the first floor are the *Salle de Constantine*, the Gallery of the reign of Louis Philippe, and two saloons, completing the series of the marine collection.

**THE CHAPEL.**—The interior of this edifice, restored by King Louis Philippe to its original splendour, affords one of the most magnificent spectacles that is to be witnessed at Versailles. All the grandeur and elegance of the age of Louis XIV. are concentrated, as it were, in this single spot; and when filled with a brilliant court, the monarch at its head, the *coup-d'œil* must have been an epitome of all that was lofty and noble, even in those days of regal greatness. Louis XIV., who was always punctual in his religious devotions, required daily attendance at mass from all his courtiers, and founded a kind of chapter of 21 missionary priests for the service of this Chapel. Many remarkable religious ceremonies were performed within it, and particularly the numerous royal alliances sanctioned before its altar; not the least interesting of which was that of Louis XVI. and Marie Antoinette, in 1769. The internal dimensions are 114 feet to the altar, 60 feet in breadth, and 86 feet in height. The pavement is of costly marbles of different colours, divided into compartments, and wrought in Mosaic work: while the balustrades of the galleries

are of beautiful marble and gilded bronze. The vaulted ceiling springing from a rich architrave and cornice, above lofty Corinthian columns, is covered with brilliant paintings, by Antoine Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by the Boullognes and Coypel. The Chapel of the Virgin should not escape notice; the paintings in it being all *chefs-d'œuvre* of the younger Boullogne; and before the visitor quits the gallery he should notice in the royal pew two admirable bas-reliefs, the Circumcision, by Poiriet, and Christ with the Doctors, by Coustou. In the aisles beneath the galleries are seven chapels, or altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, the latter of which are peculiarly worthy of a careful inspection. In the chapel of St. Charles Berromeo is a bas-relief of St. Charles imploring God to stay the plague of Milan, by Bouchardon. In that of St. Louis is a picture of St. Louis dressing the wounded, by Jouvenet; and a bas-relief representing that monarch serving the poor at table, by Poiriet. In that of Ste. Victoire is a most beautiful bas-relief of the martyrdom of that saint. The high altar is exceedingly grand, with marble statues of Louis XIII. and Louis XIV., one on either side, offering their crown to the Virgin; the organ is considered as one of the finest in France. During the whole of the Revolution this Chapel remained almost uninjured.

THE SALLE DE L'OPÉRA.—At the opposite extremity of the northern wing the Theatre is approached by a new staircase, constructed by his present Majesty. Its length is 144 feet, divided into two equal parts by the curtain; its breadth 60 feet, and its height 30 feet; 14 Ionic columns, fluted and gilt, divide the boxes into 124 balconies, the balustrades of which, as well as all the ornaments, are richly gilt. The other decorations of this theatre are in crimson and gold, with a profusion of looking-glasses and chandeliers. The ceiling is by Durameau. Of the grand fêtes given within it, the first was for the marriage of Louis XVI.; the next for the birth of his son; the third for the ill-judged banquet of the Gardes du Corps, in 1789; and the last on the grand inauguration of the Historical Museum, 17th May, 1837. On the first of these occasions it was lighted up with 10,000 wax candles; and the expense, whenever a grand opera was performed in it, is said to have been upwards of 100,000 frs.

THE GARDENS AND PARK.—The former no longer contain

the trees that were originally planted by Louis XIV.; they were destroyed in 1775, by order of Louis XVI., and those which now exist in them date from that time. The stranger is astonished not less by the variety and striking effect of the plantations and waters than by the immense number and beauty of the statues, groupes, and vases with which they are decorated.—The *Terrasse du Château* has four fine bronze statues, after the antique, by Kellér, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze, viz., eight nymphs, eight groups of children, and the four principal rivers of France with their tributary streams. These are the Garonne and the Dordogne, the Seine and Marne, the Rhone and the Saone, and the Loire and the Loiret. The groups of children were cast by Aubry and Roger, and the other figures by Keller. From the centre of each basin rise *jets d'eau*, which form a fountain in the shape of a basket. At the two angles of the terrace, opposite the front of the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plats. This terrace is separated from the Parterre d'Eau by a wall level with the latter, upon which are placed twelve beautiful vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a sphinx in white marble, surmounted by a child in bronze.—The *Orangerie*, situated below the Parterre du Midi, is bounded on each side by an immense flight of 103 steps leading to an iron gate on the road to Brest. The piers of these gates are crowned by groups in stone, and the green-houses, constructed after the designs of Mansard, extend on three sides, forming a splendid structure ornamented with Tuscan architecture. Here the orange-trees, pomegranate-trees, etc., are preserved during the winter, whilst in the summer they flourish in the open air in the walks of the Orangerie, and other parts of the garden. In the midst of the principal green-house, opposite the entrance, is a fine colossal statue of Louis XIV., by Desjardins. One of the orange-trees possesses an historical character. It was contemporary with François I., and formed a part of the confis-

cated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from seed in 1421, and, after living under 12 reigns, does not seem to be near the end of its long career. The ground in front of the Orangery is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord* is in front of the northern wing of the palace, and is separated from the *Parterre d'Eau* by a wall crowned with 14 bronze vases, cast by Duval. It is in the form of a horse-shoe, and is approached by a flight of steps in white marble. At the angles of the horse-shoe, near the steps, are two fine vases of Egyptian marble, and on the sides of the steps two statues copied from the antique: the one the knife-grinder, by Fognini, and the other, Venus, by Coysevox. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The bassin de la Pyramide consists of four round basins that rise one above another in a pyramidal form. The figures are in lead, those of the first two basins by Lehongre, and those of the third by Girardon. Along the hedge which bounds this parterre on the north are eight statues in white marble. Below the bassin de la Pyramide are the Baths of Diana, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon; representing, in the centre, the Nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon* and *de Neptune*, between two long and narrow grass-plats, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a kind of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and falls from the edges into the basin below. On the sides of the avenue lie the groves, called *Bosquets de l'Arc de Triomphe* and *des Trois Couronnes*, which formerly possessed many works of art, but now retain little of their ancient magnificence. At the extremity of the avenue is a semicircle formed by a hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and the same number of swans.

The only part that now remains is the *grand jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border are placed 22 large vases in lead ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles repose upon pedestals two colossal dragons surmounted by Cupids, by Bouchardon. These five groups, especially that in the centre, throw forth a deluge of water, which is still augmented by grand *jets d'eau* in different parts of the basin, and from the vases. From the *Bassin de Neptune* we return to the *Parterre d'Eau* by the avenues *des Trois Fontaines* and *des Ifs*, which are in the same line. The former presents no works of art; the latter is ornamented with 14 white marble vases and 5 statues.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a road in the shape of a horse-shoe, skirted by yew-trees and bounded by a hedge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the *Parterre d'Eau* to that *de Latone*, at the top of which are two fine vases of white marble ornamented with the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace before the *Bassin de Latone*, and extend, by two smaller flights, to a lower terrace in which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The *Bassin de Latone* presents five circular tables, which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Lybia, who refused her water, and the peasants already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tables, and throw forth water upon Latona in every direction, thus forming liquid arches of the finest effect. The tables are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column



of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each of which has a small basin with a fountain adorned with two figures, partly metamorphosed, to correspond with the fountain of Latona.—The *Allée du Tapis Vert* derives its name from a fine grass-plot which extends the whole length from the Parterre de Latone to the Bassin d'Apollon. It is ornamented with 12 statues and 12 beautiful vases in white marble.—The *Bassin d'Apollon*, which is the largest in the park except that of Neptune, is situated at the extremity of the Allée du Tapis Vert. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, 186 feet wide by 4,674 in length; it has two arms, together about 3,000 feet in length. We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn reclining amidst children, playing with fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, presents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Roi*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance to the Jardin du Roi lies the *Bassin du Miroir*, thus called from its resemblance to a looking-glass; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants. In the centre is a superb granite vase and four pitchers in bronze of an antique form.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four are round a grass-plot in the middle, and the other four beneath the chestnut trees that shade it.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine groupe of the Rape of Proserpine, by Girardon.—*Bassins du Printemps et de l'Été*. We now cross the

Allée du Tapis Vert, and direct our course through the avenues on the side opposite to that which we have just left. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora, having before her a basket of flowers, and surrounded by children who hold garlands and wreaths. Summer appears under the figure of Ceres, having a sickle in her hand, reclining among wheat sheaves, and encircled by children.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is scooped a small channel, in which water flows and escapes from distance to distance by shells. In the centre an immense column of water rises to the height of 70 feet. Above and around extends a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms employed by the different nations of Europe, executed by Girardon, Mazeline, and Guérin. In this enclosure are eight statues of white marble.—*Bassin d'Encelade*. A triangular space opposite the *Bosquet des Dômes* contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at Jove. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsey. Water also issues from his hand and from a part of the rocks.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the *Quinconce* by the principal avenue to the east, we see on the left an iron gate which leads to the most agreeable enclosed grove in the park, where every thing is natural. An enormous rock, of the most picturesque form and imposing mass, produces a complete illusion. In the midst a grotto leads to the palace of Thetis, whose nymphs are eagerly serving Apollo at the moment when he comes to repose in the arms of the goddess after the fatigue of the day. Two of them are preparing to wash his feet, a third is pouring water for him into a basin, and three others stand behind him, one of whom is dressing his hair, and the two others

holding vessels with perfumes. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, and the latter by Marsy. They both represent the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture possessed by Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the wildness of the scene. This fountain alone is said to have cost 1,500,000 fr.—In descending this part of the garden, from east to west, we find the *Rond Vert*, a circular bowling-green surrounded by a hedge, in which are four verdant niches, with statues after the antique.—The *Bassin des Enfants*, placed at the fourth angle of the *Rond Vert*, is decorated with a group of six children, in lead, who are playing in a small island which occupies the centre. Two others are swimming with remarkable grace. From the midst of the island a column of water rises to the height of 48 feet.—Continuing our course from east to west, we enter the *Salle de l'Etoile*, so called because its three avenues, crossing each other, form six *radii*.—*Bassin de l'Obélisque*. The avenue that traverses the *étoile* leads to this fountain. The water issues from reeds round a column of water in the centre, and falls into an upper basin, from which it descends into a lower one by a number of steps forming as many cascades.—We should not omit to remark, that many of the fountains present in general a poor appearance, except when the waters play, which only takes place in summer. They are distinguished by the names of the *Grandes Eaux* and the *Petites Eaux*. The latter play on the first Sunday of the month; but the former are to be seen only on certain privileged days, which are always announced by the journals. The *Grandes Eaux* are still an exceedingly fine sight; and in the time of Louis XIV. must have been something far beyond modern ideas of magnificence: their cost is said to be from 8 to 10,000 fr. every time that they play. As the *Grandes Eaux* do not all play at once, but one at a time in succession, the visitor would do well not to follow, upon such occasions, the methodical order of the above description, but to watch the movement of the crowd, and follow it from basin to basin to that of Neptune, which is always the last. Upon these occa-

sions, the multitude of Parisians and strangers attracted to Versailles is very great.

LE GRAND TRIANON is a royal mansion, built by Louis XIV. for Mme. de Maintenon, at one extremity of the Park of Versailles, after the designs of Jules Hardouin Mansard. It is in the Italian style, consisting of only one storey, and composed of two wings, united by a long gallery, which is pierced by seven arcades, and is fronted with magnificent columns and coupled pilasters in Languedoc marble of the Ionic order. The wings are decorated in a similar manner; and also the interior of the gallery. In the left wing are the apartments of the queen; in the right, those of the king. The former are, in general, wainscoted and painted in white; the latter are much more richly and variously decorated. The apartments are remarkable, chiefly for the objects of art they contain, the most interesting of which are some valuable portraits of Maria Leczinska of Poland, queen of Louis XV., of Maria Theresa, of Marie Antoinette, Louis XV., etc. The *Grande Galerie* is a fine room, 160 feet long, full of very remarkable paintings and precious vases, with other curious objects. The paintings are mostly by artists of the time of Louis XIV., and comprise good specimens of Mignard, Coypel, Boullogne, Van Spaendonck, etc. In one of the apartments are two splendid candelabras, and a circular table formed of green malachite and *or moulu*, which were presented to Napoleon by the Emperor Alexander, on the occasion of the treaty of Tilsit, and are quite unique. The private apartments of the king were also those of Napoleon, and are plainly furnished. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade of Languedoc, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV., and Maria Leczinska, under the form of allegorical figures, by Coustou. The back part of the ground is laid out in groves resembling labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI., as it was a retreat from the pomp and parade of Versailles. Napoleon also frequently passed several days together at the Trianon, and had a direct road made to it from St. Cloud. Admission is granted to foreigners (with passports) without any difficulty.

**LE PETIT TRIANON**, situated at one of the extremities of the garden of the Grand Trianon, forms a pavilion 72 feet square. It consists of a ground floor and two storeys, decorated with fluted Corinthian columns and pilasters crowned by a balustrade, formerly surmounted by vases and groups. The interior is adorned in the most delicate style. The most remarkable rooms are the queen's boudoir, the walls of which are ornamented with arabesques; and her bed-room hung with blue silk, and containing a bed the drapery of which is muslin embroidered with gold, formerly used by the empress Maria Louisa. The garden, which is very beautiful, is laid out in the English style, and contains some choice plants and trees. It is extensive, and has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a little theatre of the most elegant design, formerly used by the Court, and which should be particularly asked for by the visitor, since it is exceedingly well worthy of being seen, and almost always omitted to be shown by the guides. The house was built for Mme. Dubarri, by Louis XV., who was there when he was attacked by the contagious disease of which he died. Louis XVI. gave it to his queen, and it was under her tasteful directions that the gardens were made what they now are. For admission foreigners have only to apply with passports at the gate.

The **TOWN OF VERSAILLES** is divided into the quarter of Notre Dame, to the north of the Avenue de Paris, and the quarter of St. Louis, to the south. The only remarkable buildings in the former are the church of Notre Dame, built by Mansard in 1684; the Royal College of Versailles, erected in 1766 by Queen Maria Leczinska, and containing a good cabinet of natural history; a villa formerly belonging to Madame Elizabeth, sister of Louis XVI.; and a small theatre adjoining the palace. In this quarter is situated the market-place; and on the Place Hoche is a bronze statue of that General, who was a native of this town. Here, too, is a small English chapel, in which service is regularly performed by a clergyman of the Established Church of England. The quarter of St. Louis contains the Cathedral Church dedicated to the same saint, built by the last of the Mansards, in 1743. After the church of St. Louis, the most remarkable edifice in Versailles is the immense building on the left of the palace, called *le Grand Commun*. It is substantially built of brick

round a square court, and contains 1,000 rooms, in which not fewer than 3,000 persons were lodged when the Court resided at Versailles. Having been converted into a manufactory of arms in 1795, the entrance was decorated with clusters of arms and trophies in relief. This manufactory attained the greatest celebrity, and supplied the French army annually with 50,000 muskets; but in 1815 it was stripped and destroyed by the Prussians. Near le Grand Commun is the public library, established in the building formerly called the *Hôtel des Affaires Étrangères*. It contains nearly 50,000 volumes, most of them choice editions proceeding from the libraries of Louis XVI. and the Count de Provence, afterwards Louis XVIII. It is open to the public daily from 9 to 3 o'clock, except Sundays and festivals. To the library is attached a small museum. The *Hôtel de la Guerre*, contiguous to the above, is remarkable as the place where the vast military plans which rendered France so powerful under Louis XIV. were discussed and resolved on. In the Rue St. François is the famous tennis-court celebrated for the oath taken by the National Assembly, which was the signal of the Revolution. South of the town and the palace is a vast sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is bordered with grass-plats, and is 2,100 feet in length by 720 in breadth. To the east of the *Pièce des Suisses*, which the route de Brest separates from the park, is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walls. Contiguous to the *potager* is the beautiful and picturesque English garden of the Hôtel Le Tellier, formed by the Count de Provence, afterwards Louis XVIII., but now belonging to a private individual. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. (1) The air is salubrious, but colder than at Paris. The streets are mostly wide and clean, and in the summer nothing can be more delightful than its

(1) Among the different hotels established at Versailles, the "*Hôtel des Réservoirs*" is the first not only for its size and comfort, but also for its situation, adjoining the Palace, and having a direct entrance into the gardens. The arrangements for families and gentlemen are on the same plan as those of Meurice's Hotel in Paris. There are several private rooms, and a spacious coffee-room for the accommodation of the daily visitors. Besides that establishment, M. Duboux, the proprietor, has lately fitted up, exactly opposite, an extensive mansion for the accommodation of families wishing to make a stay. Information of every kind afforded. English is spoken.

numerous walks ; but in the winter, the streets, avenues, and boulevards are deserted and melancholy. The town possesses a few manufactories, and has three annual fairs.

**VILLEJUIF**—a village one league south of Paris, delightfully situated on an eminence. From near the obelisk erected to indicate the meridional line, in the construction of the Carte de Cassini, is a most magnificent view of Paris. It is a *depôt* of milk for the supply of the capital.

**VINCENNES**—is a village about a league east of Paris, celebrated for the château and forest which have existed here from the year 1137. At that time Louis le Jeune built a country-seat here ; and more than a century later St. Louis used frequently to reside in it, and to administer justice, as it is said, under an oak in the forest. In 1337, Philippe de Valois demolished the ancient building, and laid the foundations of that which still exists, and which was completed by his royal successors. Henry V., King of England, died at Vincennes, 1422. Louis XI. enlarged and embellished the château, which he made his favourite residence. It was in the reign of that cruel and superstitious prince, about the year 1472, that the donjon of Vincennes became a state prison. Charles IX. died here in 1574. In the reign of Louis XIII., Marie de Medicis, his mother, built the magnificent gallery, and Louis XIII. commenced the two large buildings to the south, which were finished by Louis XIV. In 1661, Cardinal Mazarin died at Vincennes. The Duke of Orleans, when regent of the kingdom, continued to live in the Palais Royal ; and in order to have the young king, Louis XV., near him, he fixed his majesty's residence, in the first year of his reign (1715), at Vincennes instead of Versailles, till the palace of the Tuileries could be prepared for him. After that period the castle was used as a state prison, and the celebrated Mirabeau was confined in it from 1777 to 1780. In 1804, the unfortunate Duke d'Enghien, having been arrested in Germany, was shot here by order of Napoleon, on the 20th March, and was buried in the southern ditch of the castle. His body was disinterred in 1816, and placed under a magnificent monument erected to his memory in the chapel. Prince Polignac and the other ministers of Charles X. were for some short space confined here after the Revolution of 1830. The château forms a parallelogram of large dimensions ; round it were formerly nine towers, of which eight were demolished to the

level of the wall, in 1818. That which remains, called the *Tour de l'Horloge*, is a lofty square tower which forms the entrance. The donjon or keep is a detached building on the side towards Paris, and is highly worthy of the attention of the antiquary. The chapel, called *la Sainte Chapelle*, is a fine building of the 16th century. It is one of the latest specimens of pointed architecture remaining in France, and is a curious instance of the imitation and adaptation of the discordant parts of preceding styles. The plan of it closely resembles that of the Sainte Chapelle of Paris; the interior is light and remarkable for the stained glass of its windows, executed by Jean Cousin, in which the device of Henry II., the letter H, with the crescent for his mistress, Diana of Poitiers, bespeaks the period of their execution. The monument of the Duke d'Enghien consists of a group of three allegorical figures surrounding the Duke, and, being formed of very fine white marble, produces a grand effect. Upon the base is an appropriate and well-composed Latin inscription. A solemn service used to be annually celebrated here during the Restoration, for the repose of the Duke's soul; but since 1830, mass has no longer been said in the chapel. The altar and balustrades in white marble are peculiarly chaste and beautiful. The castle has for some time past been used as the central depot of artillery for the garrison of Paris, and has been put in a state of complete defence. In consequence of this the donjon tower has been converted into a powder-magazine, and there is no longer any possibility of gaining admission to it. In the second court are kept the artillery, and an immense quantity of shot and shells. In the first court in front of the great tower, batteries for the school of artillery are from time to time erected, while in the forest a mound is formed, and an open space is kept for the exercise of the artillerymen in firing. In one of the buildings northward of the chapel is a well-arranged armoury, containing 50,000 muskets, 25,000 pistols, and 40,000 sabres, with various other arms. The whole are kept in beautiful order, and next to the Musée d'Artillerie it is the best sight of the kind which the visitor of Paris and its vicinity can meet with. Two regiments of artillery and a battalion of infantry form the garrison. For permission to see the interior of the château, application must be made, by letter, to *M. le Commandant du Château de Vincennes*. The forest is very extensive, and is a favourite resort for the inhabitants of Paris and neighbouring villages.



## PARIS DIRECTORY.

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[Hours of business from about 11 to 1 o'clock.]

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BAVARIA, envoy extraordinary, minister plenipotentiary, No. 2, rue St. Florentin.

BELGIUM, envoy extraordinary, minister plenipotentiary, No. 99, rue du Faubourg St. Honoré.

BOLIVIA, minister plenipotentiary, No. 31, rue Laffitte.

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DENMARK, envoy extraordinary, minister plenipotentiary, No. 2, rue Chauchat.

FREE TOWNS, resident minister, No. 22, rue Caumartin.

GREAT BRITAIN, ambassador extraordinary and minister plenipotentiary, No. 39, rue du Faubourg St. Honoré.

GREECE, envoy extraordinary, minister plenipotentiary, No. 26, rue d'Anjou St. Honoré.

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RUSSIA, ambassador, No. 37, rue de Varennes.

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SAXONY, envoy extraordinary, minister plenipotentiary, No. 21, rue de la Pépinière.

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TUSCANY, resident minister, No. 4, rue du Marché d'Aguesseau.

TWO SICILIES, ambassador, No. 8, rue Las Cases.

UNITED STATES, envoy extraordinary, minister plenipotentiary, No. 6, Avenue Marigny, Champs Élysées; Consul, No. 20, rue de la Victoire.

WURTEMBERG, envoy extraordinary, minister plenipotentiary, No. 19, rue de l'Université.

SAXE WEIMAR, chargé d'affaires, No. 7, rue Caumartin.

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[For particulars of this excellent hotel, see p. 17.]

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DOUVILLE, rue Monthabor, No. 10.—(French.)

- GACHET (Mrs.), at Messrs. Galignani and Co.—(French.)  
 GARDERA (Francis), at Messrs. Galignani and Co.—(French.)  
 HALPIN, rue de la Tour d'Auvergne, No. 26.—(English.)  
 HENRI, rue Neuve Vivienne, No. 48.—(French.)  
 LEA (Miss), Place Vendôme, No. 21.—(English.)  
 LUDGER, rue Ste. Opportune St. Honoré, No. 7.—(German.)  
 NEVEUX (Member of the Grammatical Society of Paris),  
 15, rue Neuve du Luxembourg, near the Tuilleries.—(French.)  
 MURRAY, rue du Faubourg St. Honoré, No. 102.—(English.)  
 SLADE, rue de Courcelles, No. 2 bis.—(Latin and Greek.)  
 WILLIAMSON (Mrs.), rue Royale St. Honoré, 17.—(English.)

#### PROFESSORS OF MUSIC.

- CONSTANS (Paul), rue de Rivoli, No. 18.—(Flute.)  
 CONSTANS (Louis), rue de Rivoli, No. 18.—(Piano.)

#### PHYSICIANS AND SURGEONS.

- BROUE, physician, surgeon, and accoucheur, rue de la  
 Chaussée d'Antin, No. 28.  
 CHERMSIDE (Sir R.), rue Tailbout, No. 1 bis.  
 CLOQUET (Jules), surgeon, rue Grange Batelière, No. 2.  
 DUBOIS (Paul), physician and accoucheur, rue Monsieur le  
 Prince, No. 12.  
 FISHER, physician and surgeon, Place Vendôme, No. 24.  
 GUNNING, surgeon, rue Neuve du Luxembourg, No. 28.  
 HIGGINS, physician and accoucheur, rue de Rivoli, No. 50 bis.  
 LATHAM, rue du Faubourg St. Honoré, No. 97.  
 MACLOUGHLIN, rue de la Paix, No. 8.  
 SEVESTE, physician and accoucheur, rue St. Marc, No. 14.  
 VERITY, physician to the British Embassy, rue du Faubourg  
 St. Honoré, No. 25.

#### CUPPER.

- BACKLER, rue Neuve St. Roch, No. 49.

#### CHEMISTS AND APOTHECARIES.

- KENT, Place Vendôme, No. 26.  
 O'GRADY and BACHELOT, rue Neuve St. Augustin, No. 48.  
 PATTEN, Faubourg St. Honoré, No. 62.  
 ROBERTS, Place Vendôme, No. 23.

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 on the second floor, has carried his art to its highest degree



of perfection; his artificial teeth are remarkable for their solidity and brilliancy.

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ROUIT, rue de Clichy, No. 57.

#### GIRLS.

ANGLADE (Mme.), No. 82, rue du Faubourg du Roule.

BRAY (Mrs.), Grande rue de Chaillot, No. 66.

BRUNON (Mrs.), Avenue des Champs Élysées, No. 86, at the hotel called *Bel Respiro*.

### FENCING-MASTER.

COULON (Mathieu), rue de la Paix, No. 5.

### PAINTERS AND DRAWING-MASTERS.

CONSTANS (Leon), rue de Rivoli, No. 18.—(Flowers.)

LAZARAS (Mme.), rue d'Anjou St. Honoré, No. 26.—(First style in Chalk.)

MEURET, rue Neuve des Petits Champs, No. 87.—(Miniature.)

STORELLI, rue St. Honoré, No. 387.—(Landscape in oil and water-colours, and also drawing-master.)

### STATIONER.

DERONGÉ; as also travelling-cases, No. 4, rue de la Bourse.

### OPTICIAN.

CHEVALLIER, mathematical-instrument-maker and optician to the King, No. 1, Tour de l'Horloge of the Palais de Justice, opposite the Flower-market. M. Chevallier, who is a member of several literary and scientific societies in France and foreign countries, and author of the *Conservateur de la Vue*, in one volume 8vo., and other works, makes with the utmost precision every species of optical, mathematical, mineralogical, and other instruments. With him originated the improved glasses for the assistance of the sight, particularly the opera-glasses called *Jumelles*, to which has been added the appellation *centrées*, in consequence of the adaptation of a simple piece of mechanism, which admirably fits them to the

precise distance of the two eyes from each other. M. Chevallier has lately executed, from the plans of Professor A. Fisher, of Moscow, a new microscope, which its inventor calls the *Pancratic Microscope*, on account of the different degrees to which it may at will be made to magnify; an important advantage, which cannot fail to be at once perceived and acknowledged. M. Chevallier has been distinguished by several medals from the Jury of the Exhibitions of the Useful Arts and Manufactures in France, and by several first prizes from different scientific societies, for various inventions and improvements with which he has enriched science. His establishment, which was founded by his ancestor in 1740, has been conducted by him personally since 1796.

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This establishment is open to the public every day, Sundays and festivals excepted; it was principally founded for the convenience of foreigners, and exhibits a great variety in size, form, and colouring, of the most handsome productions of the celebrated manufactory at Sèvres. The price is marked to each article.

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FRAZER, Confectioner and Italian warehouse, rue St. Honoré, No. 362.

GUERRE, rue de Rivoli, No. 36.

#### TAILOR.

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CAMILLE (Mme.), rue de Choiseul, No. 15; also Court dresses, patented by Her Majesty Queen Victoria.

DESERTINE (Mme.), Boulevard Montmartre, No. 9.

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At those marked by a \* breakfasts and dinners are to be had; at all the others hot or cold breakfasts or evening refreshments only.

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- \* *Frères Provençaux*, Palais Royal.
- \* *Café de Londres*, Palais Royal.
- \* *Café Valois*, Palais Royal, No. 170.
- \* *Café Anglais*, boulevard des Italiens.
- \* *Café de Paris*, boulevard des Italiens.
- \* *Véfour*, Palais Royal.
- \* *Café Laiter*, rue de Rivoli, No. 46.
- \* *Au Grand Vatel*, No. 104, Palais Royal, Galerie Valois.
- \* *Poissonnerie Anglaise*, rue de Rivoli, corner of Place des Pyramides.
- \* *Café de la Bourse*, corner of rue Vivienne.
- \* *Café Guilhem*, rue de la Paix, No. 13.
- \* *Café Durand*, Place de la Madeleine.
- \* *Café Vachette*, boulevard Poissonnière, corner of Faubourg Montmartre.
- Café de Foy*, Palais Royal.
- Café de la Rotonde*, Palais Royal.
- Café Lemblin*, Palais Royal.
- Café Véron*, boulevard Montmartre.
- Café Pernon*, boulevard Poissonnière.
- Café Colbert*, Galerie Colbert, rue Vivienne.
- Café Cardinal*, rue Richelieu, No. 115.
- Café Turc*, boulevard du Temple.
- Café d'Orléans*, Palais Royal, Galerie Vitrée.
- Café de l'Opéra Comique*, Place de la Bourse, No. 29.

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- BYRON and WOOD's, rue Favart, No. 2.  
 LUCAS, rue de la Madeleine, No. 14.  
 BESSON, rue Neuve des Capucines, No. 6.  
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DE KERMAKER, No. 21, rue Louis le Grand, sole depôt of the claret of Messrs. Nathaniel Johnston of Bordeaux.

JOUBERT (A.), Place de la Bourse, No. 33, rue Neuve Vivienne, sole depôt in Paris of the claret of Messrs. Barton and Guestier of Bordeaux; of the Champagne of Ruinart of Rheims, and of the Burgundy of Marey at Nuits, and of the Hock of Deinhard and Jordan of Coblentz.

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- MME. BONFILS, 28 bis, rue de Rivoli.  
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 MME. DAMBOIS, 3 bis, rue de l'Est.  
 MME. DURAND, 8, rue Louis le Grand.  
 MME. FRÉDÉRIC, 18, rue Rivoli.  
 MME. FITZPATRICK, 56, rue des Martyrs.  
 M. HENRI, 48, rue Neuve Vivienne.  
 MME. MARGUERITE, 7, rue Castiglione.  
 MME. MILLS, 11 bis, rue Neuve des Capucines.  
 MME. DE NERVALE, 6, rue Monthabor.  
 MME. SEUR, 2, rue du Chenil, at Versailles.

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# LIST

OF THE

## STREETS, SQUARES, ETC. IN PARIS.

### EXPLANATION.

THE capital letter and figure placed after the name of the street indicates the part of the Map in which it is found ; for example, if you wish to find *rue Biron*, D. 6. draw your finger down under the letter D, from the top of the Map, till it arrives opposite the figure 6, between the lines of which is *rue Biron*.

The figure placed before the name of a street indicates that it is traced in the Map, but its name could not be given for want of room.

A star added to the letter and figure (\*) denotes that, on account of the small size of the Map, there is neither name nor trace of it given.

|                                                              |                                                         |                                                                       |
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 7 Arche-Pépin, *idem*, E. 3.  
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 45 Charles (pont-St-), E. 4.  
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- Mont-Parnasse (barrière),  
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 120 Mortagne (impasse), rue  
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 Moulin-Joli (ruelle du),  
 faub. du Temple, bar-  
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 121 Mouton (du), E. 3. 4.  
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 4 Neuve-de-la-Cerisaye, Ar-  
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 5 Neuve - du - Colombier,  
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 6 Neuve-Montmorency, à la  
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 Neuve-des-Petits-Champs,  
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 27 Neuve-des-Poirées, près  
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 Neuve-St-Etienne, St-Mar-  
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 Neuve-St-Etienne, Bonne-  
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 Neuve-St-Georges, D. 1.  
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 Neuve St-Marc, D. 2.  
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 128 Nevers (impasse de), *idem*,  
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 133 Paon-Blanc (du), quai des Ormes, E. 4.  
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 134 Peintres (impasse des), près Mancoiseil, E. 3.  
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 135 Périgieux (de), F. 3.  
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 137 Perpignan (de), en la Cité, E. 4.  
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 138 Perrin-Gasselin, E. 3.  
 139 Perron (passage du), D. 3. Palais-Royal.  
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 140 Petit-St-Antoine (passage du), E. F. 4.  
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 Petit-Carreau (du), E. 2.  
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 141 Petit-Crucifix (du), près la tour St-Jacques, E. 3.  
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 Petit-Vaugirard, *voy.* du Cherche-Midi, C. 4. 5.  
 Petite-Bastille (impasse de la), St-Germain-l'Auxerrois et Arbre-Sec, D. 3.  
 142 Petite-Boucherie (passage de la), près St-Germain-des-Prés, D. 4.  
 Petite-Chaise (passage de la), rue de la Plancher-Mibray, E. 3.  
 Petite-Corderie (de la), F. 3.  
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 Petite rue du Bac, C. 4.  
 143 Petite rue Chevert, B. 4.  
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 Petite rue Mademoiselle, C. 4.  
 Petite rue Marivaux, Arcis, E. 4.  
 Petite rue Neuve-St-Gilles, F. 3.  
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 Petite rue Taranne, D. 4.  
 Petite-Truanderie (de la), E. 3.  
 Petite rue Verte, B. 2.  
 Petite-Voie (de la), faubourg du Roule, C. 1. *voy.* place Delaborde.  
 Petite-Voie (impasse de la), C. 1. 2. *voy.* Delaborde (impasse).  
 Petite rue de la Vrillière, D. 3.  
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 144 Pierre de Chaillot (St-), A. 3.  
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 Pierre (St-), rue Montmartre, D. 2.  
 145 Pierre (impasse St-), *idem*, D. 2.  
 Pierre-des-Arcis (St-), E. 4.\*  
 Pierre (passage St-), F. 4.  
 Pierre-Àssis, près des Gobelins, E. 6.  
 146 Pierre (impasse St-), au Marais, près les Minimes, F. 3.  
 147 Pierre-aux-Bœufs, E. 4. *voy. d'Arcole*.  
 Pierre-au-Lard, E. 3.  
 Pierre-Levée, F. 2. 3.  
 Pierre-Lescot, D. 3.  
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 Pierre-Sarrazin, D. 4.  
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 Piliers des Potiers-d'Étain (des), E. 3.  
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 148 Planchette (impasse de la), rue et porte St-Martin, E. 2.  
 149 Plat-d'Étain (du), Ste-Opportune, E. 3.  
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 150 Poissonnerie (impasse de la), marché Ste-Catherine, F. 4.  
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 152 Puits-l'Ermite (place du), E. 5.  
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- Rabelais (projetée), rue St-Paul, F. 4.  
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156 Regnard, place de l'Odéon, D. 4.  
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157 Reine-de-Hongrie (passage de la), Montorgueil, E. 3.  
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1<sup>re</sup> de l'Église, 1800.  
Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.

2<sup>de</sup> de l'Église.

3<sup>de</sup> de l'Église.  
Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.

4<sup>de</sup> de l'Église.  
Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.

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Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.

6<sup>de</sup> de l'Église.  
Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.

7<sup>de</sup> de l'Église.  
Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.

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Monsieur le Comte  
de l'Église, 1800.  
La Comtesse de l'Église.



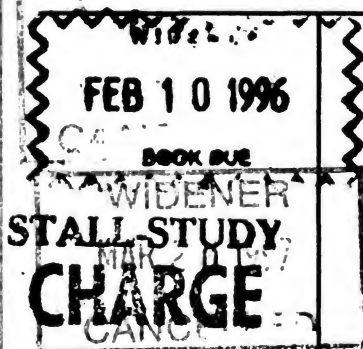




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